DOCUMENT RESUME

ED 440 018 SO 031 621

AUTHOR Dean, Pamela; Daspit, Toby; Munro, Petra

TITLE Talking Gumbo: A Teacher's Guide to Using Oral History in the Classroom.

INSTITUTION Louisiana State Univ., Baton Rouge. T. Harry Williams Center for Oral History.

PUB DATE 1998-00-00
NOTE 102p.; A companion videotape, "You've Got to Hear This Story," which shows students how to do oral history interviews, is not available from EDRS. The book and accompanying video were funded in part by a grant from the Louisiana Education Quality Support Fund.
AVAILABLE FROM Williams Center for Oral History, 226 Middleton Library, Louisiana State University, Baton Rouge, LA 70803-3300 ($34.95). Tel: 225-388-6577; Web site: http://www.lib.lsu.edu/special/oh/newsite/ohindex.html.
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Cultural Education; Elementary Secondary Education; Graduate Students; *Heritage Education; Interviews; *Local History; *Oral History; Primary Sources; *Social History; Social Studies; Student Projects; Writing Skills
IDENTIFIERS *Louisiana

ABSTRACT

From Cajun bayou country to Creole New Orleans, gumbo is a culinary tradition in south Louisiana, a gift from the state's rich, multicultural heritage. There are as many recipes for gumbo as there are households that make it, and every family has its own "secret" recipe. This teaching guide suggests that incorporating oral history into secondary and middle school classrooms is a lot like cooking this popular dish, and that gumbo and oral history have much in common. Part 1 of the guide, "Choosing the Recipe," explains what oral history is, what it can contribute to the classroom, and why the concepts of student-centered learning and real-world writing may be adjuncts to oral history. Part 2, "Cooking It Up," presents the fundamentals of planning and conducting an oral history project, from picking a topic that fits into the curriculum, to marshaling resources, learning to record useful interviews, and transcribing and preserving the recording with forms, checklists, and even the script of the video, "You've Got to Hear This Story," to help the teacher keep at least one step ahead of the students. Part 3, "Serving It Up," covers writing about, interpreting, and analyzing the interviews, sharing the results of the work through various public performances, and assessing student work. Part 4, "Lagniappe," (Appendix) includes lesson plans prepared by Louisiana State University graduate students, a selected 50-item annotated bibliography of works about or based on oral history, and a list of world wide web pages. (BT)

Reproductions supplied by EDRS are the best that can be made
from the original document.

ED 440 018

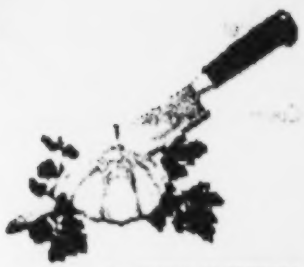
SO

Talking Gumbo:

A Teacher's Guide to Using Oral History in the Classroom

by

Pamela Dean
Toby Daspit
Petra Munro



PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY HAS BEEN GRANTED BY

Mary Hebert

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

2A

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

A Companion Volume to "You've Got to Hear This Story"

A Video on How to Do Oral History Interviews

T. Harry Williams Center for Oral History

SO 031 621

BEST COPY AVAILABLE

Oral History has been compared to rescuing books from a burning library.
Every book is someone's story, every book is uniquely valuable,
and every book is in danger of disappearing forever.

This book is dedicated to the memories of

Old McKinley High School, 1926-1998

Old McKinley, the first public high school for African Americans in Louisiana, was the focus of our first summer youth oral history project. Three days before work was to begin to restore the building as a community center, the school, which had been vacant for a number of years, was decimated by a fire. The Alumni Association, the current owners, hope to rebuild.

Copyright © 1998 T. Harry Williams Center for Oral History, Louisiana State University
All rights reserved

Cover and text design by Pamela Dean

Copies may be ordered from the
Williams Center for Oral History
226 Middleton Library
LSU
Baton Rouge, LA 70803-3300

TABLE OF CONTENTS

Acknowledgments	iii
Preface	iv
PART ONE: Choosing the Recipe	1
What is this Dish Called Oral History?	2
Why Should I Add It to My Classroom Cookbook?	2
Will I Like the Way It Tastes?	5
Variations on an Old Recipe: Re-visioning Histories	6
Tips for the Cook: Frequently Asked Questions	8
What Does Oral History Add to the Menu?: Fulfilling Curriculum Requirements	11
Notes	12
PART TWO: Cooking It Up	13
Questions to Consider When Designing Classroom Oral History Projects	14
Prep Work	
Choosing the Key Ingredients: How do we select a project & incorporate it into the current curriculum?	15
Weighing and Measuring: How do we allocate time and organize our project?	17
What's in the Cupboard? Assessing school and community resources.	21
Grocery Shopping: Where do we look for background information?	23
Where do we find people to interview?	24
Let's Get Cooking	
Appliances and Utensils: What kind of equipment should we use?	25
Cooking Techniques: How do we learn to conduct effective interviews?	27
"You've Got to Hear This Story"	28
Saving It for Tomorrow	
How do we insure that our interviews are preserved and accessible?	47
To transcribe or not to transcribe, that is the question?	55
Notes	60
PART THREE: Serving It Up	61
How does oral history strengthen writing skills?	61
How do we use OH to strengthen writing skills?	62
How do we interpret and analyze our interviews?	63
How do we share what we've learned?	66
How do we assess OH work?	68
PART FOUR: Lagniappe (a little something extra)	71
Chef's Favorite Recipes: Lesson Plans	72

Other Cookbooks: Bibliographies 87
Web Pages 92

Acknowledgments

This book and the accompanying video, *You've Got to Hear This Story,* were funded in part by a grant from the Louisiana Education Quality Support Fund for which we are very grateful. The authors would also like to thank Michelle Livermore, Susann Dorman, and Wade Dorman for their help in writing the grant and the College of Education for their support for this project.

As part of this grant the authors also conducted classes for graduate students in the LSU College of Education. The responses of our students to the video and this manual have been invaluable, keeping us grounded in the real world of their classrooms. For what they taught us we wish to thank Josephine Allen, Karen Boudreaux, Linda Broussard, Doug Davis, Terri Hammatt, Helen Haw, Paula Jacobi, Rose Joubert-Thompson, Angela La Grange, Toni Morrison, Lee Noonan, Tayari Kwa Salaam, Christy Sanders, Vickki Tangi, LaVada Taylor, Susan Tittlebaum, Sally Tyler, Donna Washington, Jasmine Bertrand, and Shelley Wells.

In addition we want to express our appreciation for the advice and suggestions of Marjorie McLellen, Donald Gates, Donald Adams, Rosemary Loomis, and Shanna Futral.

Toby Daspit, Assistant Professor, Teaching, Learning, and Leadership, Western Michigan University
Pamela Dean, Director, T. Harry Williams Center for Oral History, LSU
Petra Munro, Associate Professor, Curriculum and Instruction, LSU
Baton Rouge, LA, September 1998

Preface

From Cajun bayou country to Creole New Orleans, gumbo is a culinary tradition in south Louisiana, a gift from the state's rich, multicultural heritage. There are as many recipes for gumbo as there are households that make it, and every family has its own "secret" recipe. The varieties — seafood gumbo, chicken and sausage gumbo, duck gumbo, turkey gumbo, okra gumbo, filé gumbo — the list goes on and on.

"Wait a minute!" you say. "I thought this was a teacher's guide, not a cookbook!" Well, we believe that incorporating oral history into secondary and middle school classrooms is a lot like cooking this popular dish. The results can be equally rewarding!

Consider what oral history and gumbo have in common:

ROUX (rhymes with "zoo"): In gumbo, roux, a combination of flour and oil carefully browned, is the base you start with. Without a good roux your gumbo will be a flat, thin version of what could be a rich, robust feast. And without certain basic elements — a student-centered learning environment, an emphasis on real-world writing as well as original research (more on these later) — oral history will not come close to fulfilling its potential for enriching your classroom.

MAXIMUM USE OF RESOURCES: You make gumbo with whatever you have on hand. Gumbo cooks are famous for making a little go a long way. Oral history is the same. No matter how limited your resources, you can use oral history in your classroom.

VARIETY AND EXPERIMENTATION: Although all gumbo shares a common base, Cajun and Creole cooks are always trying new combinations. Oral history projects also share common elements, but the variety of uses in classrooms is nearly infinite. In fact, no matter what subject you teach, you can find a use for oral history in your classroom.

SERVES MANY: Gumbo is not a dish you prepare for one or two — it's meant to be shared. In many south Louisiana kitchens on Sunday afternoon, you'll find a huge

pot of gumbo simmering ready for all who stop by. South Louisianians get a lot of Sunday visitors! Like gumbo, oral history brings people together. It is a way of moving beyond the walls of the classroom into the communities in which we all live and work. Oral history rewards not only you and your students, but also your families, your neighbors, and your community.

The three authors of this book collectively have more than forty years of experience doing and teaching oral history. Two of us have been high school teachers; all of us have used oral history projects in undergraduate and graduate classes. Many of the examples we use in this manual are drawn from our classes and especially from the four summer youth projects we have conducted at McKinley High School in Baton Rouge, Louisiana.

Part One of this manual, "Choosing the Recipe," explains what oral history is, what it can contribute to your classroom, and why we think that the concepts of student-centered learning and real-world writing are important adjuncts to oral history.

Part Two, "Cooking It Up," gets into the nitty gritty of planning and conducting an oral history project, from picking a topic that fits your curriculum, to marshaling your resources, learning to record useful interviews, and transcribing and preserving your recording — with forms, check lists and even the script of the video, *You've Got To Hear This Story*, so you can keep at least one step ahead of your students.

Part Three, "Serving It Up," covers writing about, interpreting, and analyzing the interviews, sharing the results of your work through various public performances, and that always vexing question of assessing your students' work.

Part Four, "Lagniappe," would be called "Appendix" anywhere but Louisiana. Here we've included lesson plans prepared by some of our graduate students, an annotated bibliography of works about or based on oral history, and a list of web pages.

So let's start cooking!

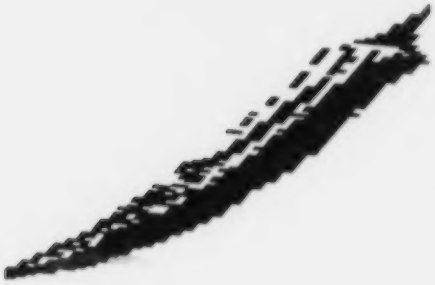
Errata

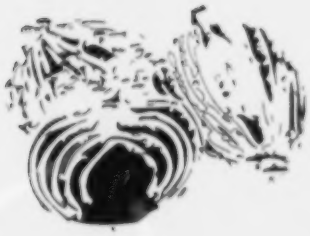
pp. 28-42: The columns of the script for "You've Got to Hear This Story" do not line up.

P.92: The web page for the New Deal Network is http://newdeal.feri.org.

PART ONE:

CHOOSING A RECIPE



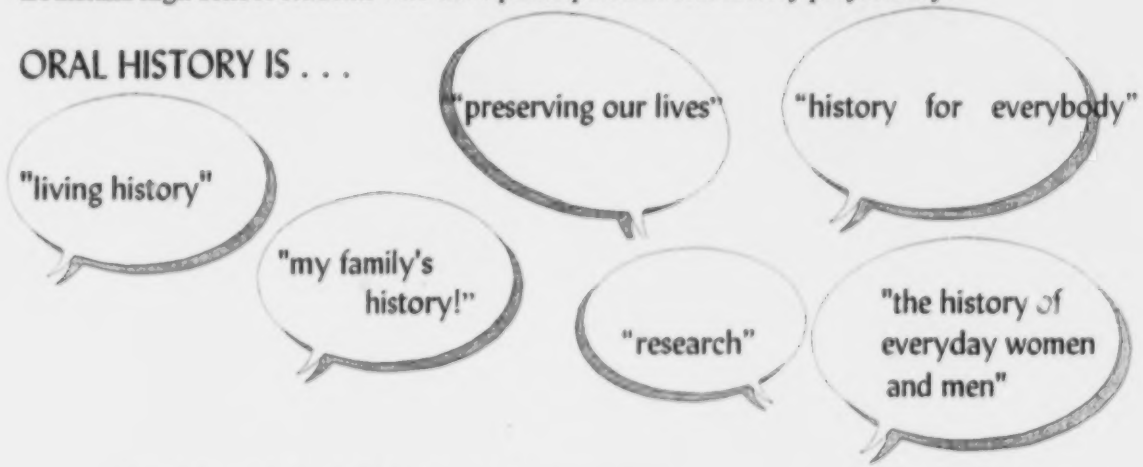


"History's the blood of every woman and man."[1]

WHAT IS THIS DISH CALLED ORAL HISTORY?

There's no better way to answer this question than to listen to students who've done it. Louisiana high school students who have participated in oral history projects say:[2]

ORAL HISTORY IS . . .

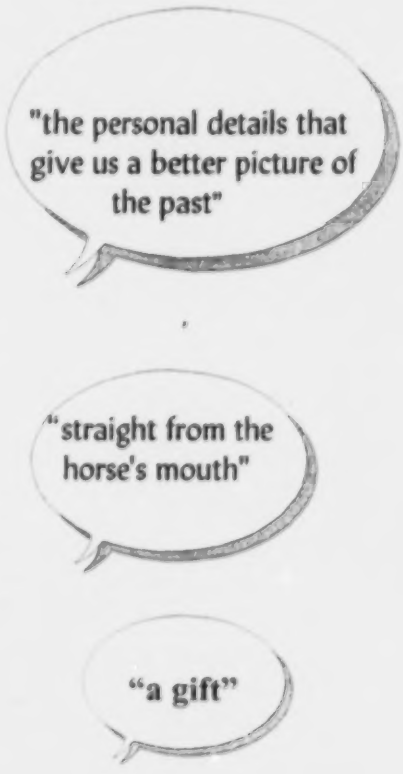


Why Should I Add It to My Classroom Cookbook?

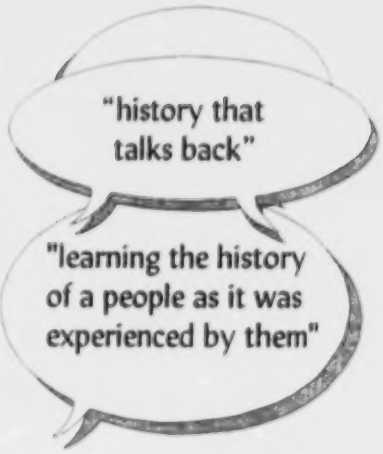
"It's no secret that I am a great believer in oral history. Trained researchers, using a tape recorder, ought to interview people to get the information that is in their heads and no place else."
T. Harry Williams

"Oral history brings alive a past that the written word fails to capture. Its narrators are most often the anonymous makers of history whose lives would be otherwise lost to us."
Studs Terkel

"Oral history is the front line of our battle for self knowledge and the glue which finally connects each individual's story with everyone else's, creating in its aggregate that tapestry we call history. Oral history is the best history — our stories told from the bottom up, not top down, rich with the true experience of ordinary people, like you and me."
Ken Burns

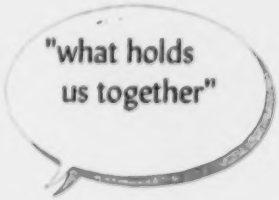


Oral history is a method of collecting and preserving valuable, often unique, and previously unrecorded information about the past.

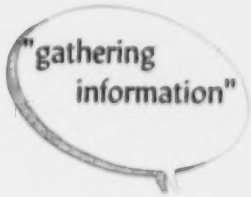


- Oral history interviews can **fill gaps in the written record**. Since the widespread use of the telephone in this century, many of the historian's traditional sources have diminished in use, including the letters, diaries, and journals that once provided a wealth of personal observations and colorful details. Oral interviews can replace many of those missing elements that are vital to historical studies.

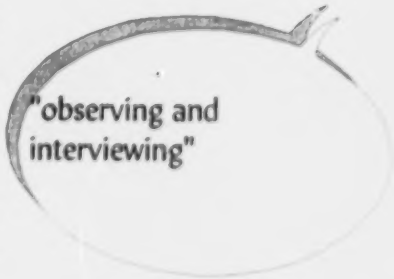
- Oral history also lends itself to **documenting those who often are absent from the written record** — African Americans, workers, immigrants, women, and groups outside the mainstream of American life. This is "history from the bottom up," and in these stories and voices we find a deeper, more complex and inclusive view of our past. It is a method perhaps especially suited to the study of a state renowned for its diversity.



- And perhaps most important for our purposes, oral history projects not only add to our knowledge about the past, they **let students participate in primary research and build bridges between classroom experiences and "real life."** Young people begin to realize that history is not something abstract and distant, but something they and their families and neighbors "make" every day.



- Oral history's capacity for encouraging hands-on involvement in the process of discovering and interpreting the past has profound implications for teaching methods. The most effective ways of using oral history in your classroom require that you as a teacher give up some of your control, that you encourage the active participation of all of your students in the process. This means creating a **student-centered classroom** where your students, in collaboration with you, make the important decisions.



- At the Foxfire program, one of the original and probably the most famous oral history program, **students make**

virtually all of the decisions after agreeing to what they call "the givens" — basic rules such as "I will complete work assigned by the class." One Foxfire-trained teacher even tapes her mouth shut and wears sunglasses during key discussions so that students cannot monitor her reactions. In student-centered oral history classrooms, students choose project topics and decide how the work will be divided, who they will interview, and how they will publish or present their findings.

"immortalizing ordinary people and communities"

- Only you can determine just how much power and responsibility you can turn over to your students, but the more they control their work, **the more they own the project, the more they learn.**

- In the process of doing oral history projects, students not only learn about the past, they also practice **"real world writing for real audiences,"** that is writing for real purposes, to real deadlines that are dictated not by the teacher, but by the choices the students make and the nature of their project. Students also become peer editors, critiquing each others' work. And they write together, working collaboratively to produce a product that can be shared.

- Interview questions, biographical sketches, summaries of background research, transcripts of interviews, articles based on the interviews, edited transcripts, thank you notes, plays, and numerous other texts may be part of the project. The **classroom becomes a writing co-operative with students as researchers, writers, and editors**. If you need to name a role for yourself as "teacher" in this process, think of yourself as a managing editor.

WILL I LIKE THE WAY IT TASTES?

Are you the kind of teacher who would like to:

*increase student interest and motivation?

*create a classroom environment where students are self-directed learners?

*move beyond the textbook?

*integrate research and higher level thinking skills into more of your class time?

*increase the amount and quality of student writing?

*build more links between your community and your school?

*help develop student skills in . . .

— writing?

— research?

— listening?

— critical inquiry?

— public speaking and/or performance?

*increase student retention of content?

*create a classroom that prepares students for citizenship in a democracy?

*encourage teamwork and collaboration?

*cover material required by your district or state in ways that will excite and engage students?

*make your subject matter come alive by introducing living, breathing, real-world applications?

IF you answered **YES** to *ANY* of the above,

then *YOU* should consider oral history for *YOUR* classroom.

Try it. You'll like it!

VARIATIONS ON AN OLD RECIPE:
Re-visioning Histories

"History shouldn't be a mystery. Our stories (are) real history."[3]

If you ask your class to list five individuals from American history, you'll probably get presidents Washington, Lincoln, maybe Roosevelt. If your class is in the South, Generals Lee and Jackson will be included.
Ask for names of African Americans and the same few will come up again and again: Martin Luther King, Rosa Parks, George Washington Carver, Harriet Tubman, Booker T. Washington.

Let's be honest. Students tell us, "History is boring."

Why do students hate history? Part of the problem is that they fail to see themselves as part of history — they aren't encouraged to see how their stories, and those of their families, friends, neighborhoods, and communities, connect with the history being told in school.[4] History becomes, to use the rap group Public Enemy's term, a "mystery."

History is often presented as if there is ONE story, one of kings, presidents, and wars. Name after name, date after date, a series of events so large that students end up feeling small, insignificant, left out. No wonder students don't see themselves as participants in history. Another way to see history, to re-vision it if you will, is to think in terms of **multiple histories**.

Oral history helps make these histories come alive. Students move from passive note takers to active recorders, interpreters, and writers of histories. By interviewing others about their experiences, students see "you don't have to be famous for your life to be history."[5] We are all makers of history.

"Our history books tell us a few things about slaves and great leaders, but they don't get into the basics. What is the point of teaching history if you are only going to teach part of it?"
— Clarence Cormier (11th grade oral history student)

The funny thing about using oral history in the classroom is that when students become active participants in history, they begin to see connections between books and the "real world." Right off the pages and into your classroom, your home, your community, your life.

> ***"(A)ll children . . . should be inventors of their own theories, critics of other people's ideas, analyzers of evidence, and makers of their own personal marks on this most complex world."***
>
> **— Deborah Meier**[6]

My students really got into it. They started out a bit wary, but once they got going they really enjoyed it. I had several students who everyday would want to work on their oral history projects. Our end result was a book containing all their interviews and my students were so proud of it – and knowing a book was going to be the end result really motivated them to do their best. I teamed my class up with students from the graphic arts department and together the two classes worked on the project. The graphic arts class were the ones who actually put the interviews on the computer and compiled them into a book and then "published" the book and made copies. It was great for the graphic art students because they got to see a real life application of graphic arts in a history field.

Shanna Futral

TIPS FOR THE COOK:

Frequently Asked Questions

TIME, TIME, TIME!!! I ALREADY CAN'T MAKE IT THROUGH MY MANDATED CURRICULUM. AND YOU WANT ME TO ADD SOMETHING NEW?

Oral history is surprisingly user friendly; it is very easy to incorporate into existing curricula. You decide the scope of your project — from interviewing a guest from your community one class period, to setting aside a certain amount of time each week for a longer project. And since students become responsible for directing their own learning, you may find that oral history actually frees up some of your time. Oral history can help you more effectively cover subject content you are already required to teach. It is not something extra you add on.

HAVE YOU EVER HEARD OF LESSON PLANS? AND OBJECTIVES? AND THE STATE ASSESSMENT EXAM? HOW CAN I USE ORAL HISTORY AND STILL FULFILL ALL OF THESE DEMANDS?

Oral history can be incorporated in any grade level and subject to meet mandated content and skills objectives. Topics come directly from content objectives.[See lesson plans in Section Four: Lagniappe] In addition, many of the skills developed are exactly those that educators say we should be teaching — research methods, writing, data analysis and interpretation, critical thinking, active listening, questioning strategies, and public speaking.

Moreover, because students are actively involved they are more apt to remember the content and thus may do better on exit exams.

I TEACH MATH/SCIENCE/PHYSICAL EDUCATION/ART/MUSIC, NOT SOCIAL STUDIES OR ENGLISH. ORAL HISTORY ISN'T FOR ME, RIGHT?

Wrong. Oral history is intrinsically interdisciplinary. It can fulfill objectives in every discipline offered in school. Although it may be more difficult to incorporate into some subject areas, at a minimum you can introduce students to the subject matter by having them interview

"real-world" practitioners of math, science, health care, coaching, etc. Specific project ideas can be found later in our "cookbook."

I BARELY HAVE THE RESOURCES TO MAKE COPIES FOR MY STUDENTS. HOW DO YOU EXPECT ME TO AFFORD RECORDERS AND TAPES?

Professional recording equipment is expensive, but oral history is extremely versatile. No matter what your budget (from zero on), you can use some form of oral history in your classroom. Invite a World War II veteran to your class and let your students ask questions about the D-Day invasion based on previous readings and discussion. Borrow a tape recorder from a friend, colleague, parent, or your school district's AV center. Find a tape you haven't listened to for a long time behind the stereo and record over it (be sure to relabel it).

SHHH! DON'T TELL ANYONE. BUT I DON'T THINK MY PRINCIPAL APPROVES OF SUCH ACTIVITIES IN THE CLASSROOM. HOW CAN I ENSURE I WON'T GET IN TROUBLE?

We offer the following tips for gaining administrative support:

1. Informally discuss the idea with your department chair, and be sure he/she is supportive.

2. Talk it over with the students in the class. Have them help make the choice.

3. Create a syllabus or lesson plan for the unit.

4. Prepare a budget if necessary.

5. Discuss the project with your principal, and have your department chair with you. Present the syllabus and budget.

6. Depending on your school situation, notify the school superintendent and/or the school board by letter and set up meetings to discuss the project, if necessary.

TEACHER TALES

At my school we did not have recorders and I had no budget (we were a new school and the money simply was not there), so we didn't worry about recording our interviews. Students went in pairs. One person asked the questions and the other one took detailed notes. I know that this resulted in documentation of the interviews that wasn't word for word perfect, but I felt it was good enough for a first attempt and it was still very educational for all involved. What I'm getting at is that we didn't let the absence of equipment keep us from attempting an oral history project. I feel that many teachers who would be very excited about doing an oral history project might feel like they can't because they don't have ANY equipment for the first couple years. Although recording the interviews is best, it shouldn't stop you if you don't have the equipment.

Shanna Futral

7. Keep administration informed throughout the project, and prepare a final report.

And don't forget the parents. Regardless of the extent of the oral history, you should send a letter home explaining the project and the involvement expected of the students. For longer and more extensive oral histories it is very helpful to invite the students and their parents to attend an evening session to discuss the project.[7]

And if you need more help, use the "cheat sheet" on the next page. It summarizes the benefits of oral history.

WHAT DOES ORAL HISTORY ADD TO THE MENU?
Fulfilling Curriculum Requirements

COMPETENCY	SKILLS	ACTIVITIES
BASIC LITERACY SKILLS	Reading Writing Listening Speaking	Compiling questions Interviewing Journal writing Writing scripts, stories Presenting findings to others
CRITICAL THINKING	Decision making Problem solving Reflective learning Reasoning Analysis/synthesis/evaluation Creative thinking	Designing research project Conducting background research Planning interviews/choosing questions Interpreting interviews Evaluation of interview process Planning and coordinating presentation Self and peer evaluation
UTILIZATION OF TECHNOLOGY	Selecting technology Applying technology to task Maintaining and troubleshooting technology	Taping interviews Typing transcripts Using recorders, cameras, computers
INTERPERSONAL RELATIONS	Participating as a member of a team Teaching others Exercising leadership Negotiating to arrive at decisions Communicating effectively Understanding cultural diversity	All work is done in teams Individuals will lead various activities Team decision making Interviews will be done with individuals from a variety of cultures
UTILIZATION OF RESOURCES	Managing time Allocating material resources Allocating human resources	Task analysis Dividing tasks among team Schedule interview . . . times, individuals, equipment
INFORMATION MANAGEMENT	Acquiring and evaluating information Organizing and maintaining information Interpreting and communicating information	Abstract relevant information from interviews Indexing interviews Completing paper work, forms, records Present information to various groups
PERSONAL QUALITIES	Responsibility Self-esteem Social skills Self-management Integrity/honesty	Fulfilling obligation as a team member Scheduling meetings Designing presentations Allocating time for self Practicing etiquette Mastering skills Deals with interviewees ethically and sensitively

BEST COPY AVAILABLE

Notes

1. Public Enemy, "Brothers Gonna Work It Out." On *Fear of a Black Planet.* New York: Def Jam Recordings, 1990.

2. Culled from student brainstorming sessions in the McKinley High School Oral History project, 1995 & 1996.

3. Jungle Brothers, "Acknowledge Your Own History." On *Done By the Forces of Nature.* Los Angeles: Warner Bros., 1989.

4. L. H. Silverman, "Personalizing the Past: A Review of Literature with Implications for Historical Interpretation. *Journal of Interpretation Research*, 2:1 (1997): 1-12.

5. Nell Sigmon, in Jacquelyn Dowd Hall, et al., *Like A Family: The Making of a Southern Cotton Mill World*, Chapel Hill, N.C.: UNC Press, 1987, p. xi.

6. Deborah Meier, *The Power of Their Ideas: Lessons for America from a School in Harlem*, Boston: Beacon Press, 1995, p. 4.

7. Linda Woods, unpublished manuscript.

PART TWO:

COOKING IT UP

Now you've got one of the main ingredients, a student-centered, collaborative classroom, which, like a roux, holds it all together. Let's start adding the other ingredients to the pot.

We've divided this section into three parts. **Prep Work** discusses how to select a topic, organize your project, assess existing resources, and do background research before the interview. **Let's Get Cooking** covers equipment and interviewing techniques. Here's where that video we keep talking about comes in. **Saving It for Tomorrow** deals with transcribing and archiving issues and techniques. In each section you'll find appropriate forms you can copy or adapt.

We begin with a series of questions you may want to consider as you go through the process of doing an oral history project.

QUESTIONS TO CONSIDER WHEN DESIGNING CLASSROOM ORAL HISTORY PROJECTS

PREP WORK

HOW do we select a project and incorporate it into the current curriculum?

HOW do we allocate time and organize our project?

WHAT resources do we have in our *school* and in our *community*?

WHERE do we look for background information?

WHERE do we find people to interview?

TOOLS AND TECHNIQUES

WHAT kind of equipment should we use?

HOW do we learn to conduct effective interviews?

SAVING IT FOR TOMORROW

HOW do we ensure that our interviews are preserved and accessible?

SHOULD we transcribe all of the tapes and how do we do that?

SERVING IT UP

HOW do we use oral history to strengthen writing skills?

HOW do we interpret and analyze our interviews?

HOW do we share what we've learned?

HOW do we assess oral history work?

How we gonna get dat big ole chicken in dis li'l bitty gumbo pot?

PREP WORK — Choosing the Key Ingredients: How Do We Select a Project & Incorporate it into the Current Curriculum?

There is no one recipe for gumbo or oral history. Good cooks improvise, experiment, and adapt the recipe to the ingredients they have on hand. Oral historians do the same. We will share some "secrets" handed down from experienced oral history practitioners, but ultimately you and your students will decide how to use oral history in your classroom.

Selecting a topic for your oral history project is an important first step. Your curriculum guide and the goals and objectives that are already part of your required local or state standards may point you to appropriate subjects for your project. You may in fact pick the general topic or area you and your students will explore, but be prepared to let your students and your resources guide the process as you go. For example, you need to cover the fifties in your history class and one of your students reports that her uncle participated in the Montgomery bus boycott while another mentions his grandfather was jailed as part of a local sit-in in the sixties. Stretch your period to include the latter and focus on how local civil rights activities mirrored or differed from the national movement. Or your art class is studying murals and you discover that the post office in the next town has some fine WPA murals from the thirties. Some of your students are reading *The Grapes of Wrath* in English and you and your English colleague decide to have both your classes interview residents of a local nursing home about their experiences during the Great Depression. English students will then write short stories based on the interviews and yours will create their own mural. [If you are interested in WPA murals or other New Deal era projects, be sure to check out New Deal Network cited in the bibliography.]

TEACHER TALES

Oral history lends itself to interdisciplinary projects and therefore helps overcome time constraints. For instance, I work with an art teacher who explores historical subjects by having students interview people about particular historical events or time periods and then represent them in a painting, drawing, sculpture, and etc. Most of the examples used in this manual are interdisciplinary, such as the English example — exploring civil rights. Interdisciplinary assignments are becoming the fashion in New York these days.

Donald Gates
Syracuse University, The Living Books Project

BEST COPY AVAILABLE

SUBJECT	TOPIC	SAMPLE ACTIVITIES
Science	Nuclear power	1. Interview family/neighbors about the Cuban missile crisis. 2. Interview a nuclear physicist.
Math	Practical geometry	Interview a civil engineer for local highway project.
English	Biography	1. Read *The Autobiography of Malcolm X.* 2. Interview one individual about their role in the civil rights movement. 3. Write a life history modeled on *The Autobiography* & based on your interviews.
Social Studies	World War II	1. Interview veterans. 2. Interview women about their role during the war.
Physical Education	History of Sports	Interview school's most successful coach.
Art/Music	Murals	1. Interview members of the school neighborhood. 2. Create a neighborhood mural.
YOUR CLASS		

WEIGHING AND MEASURING
How Do We Allocate Time And Organize Our Project?

As the "floooow" chart on the next page suggests, the process of doing an oral history project is not a linear one. It's recursive, repetitive, circular, elliptical, and even loopy. You pick a topic, do the research, realize there is another even better topic to pursue over here, start the interviews, an interviewee suggests another aspect of the subject, you go back for more background research, finish the interviews, and start to write up the final product, then realize there is a bit of vital information you lack, and call your interviewee up, and so on. The post-interview review (page 69) provides an opportunity for ongoing evaluation and refocusing of the work.

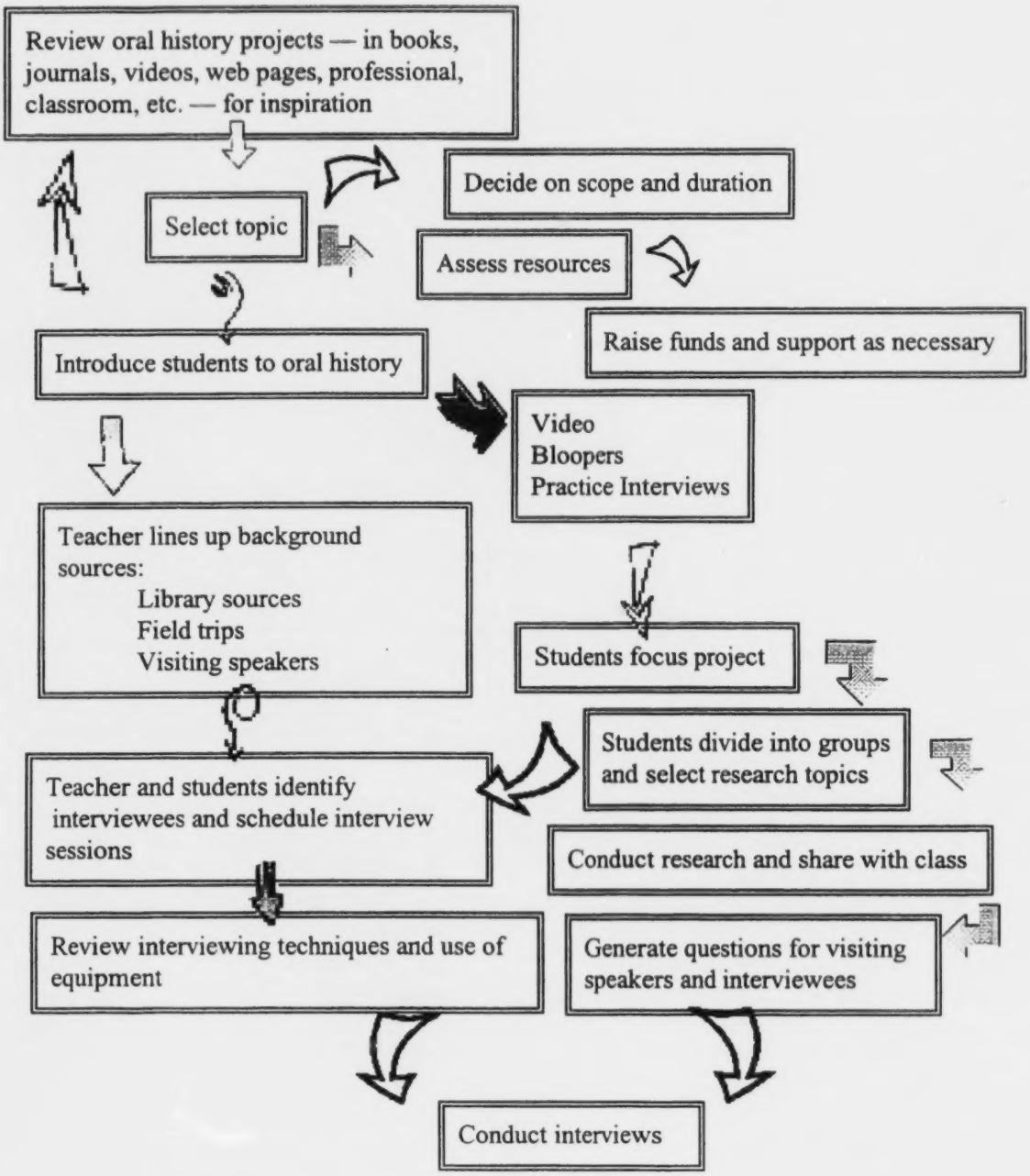
Given all that, there are a variety of ways that you can use oral history in your classroom. One of the great things about oral history is its flexibility. Projects can run for several weeks, a whole semester, or a whole year. However, even if you only have one class period to devote to interviewing a member of your community, you can still use many of the strategies discussed here.

Each student might interview one person, a grandparent for instance, and be responsible for transcribing the tape and/or writing up a report or article based on that interview. Another model features teamwork. For example, divide the class into teams with each team responsible for different areas of background research and the development of specific questions for your interviewee. Bring in a panel of speakers that the whole class can interact with and then break into teams to interview the individual panelists.

A more complex project might start with a decision to publish a magazine with stories about local history and customs based on interviews. The first semester would be spent preparing for and conducting the interviews. The second would be devoted to transcribing the tapes, editing the transcripts, and writing the articles. For a detailed breakdown of this process, including lesson plans, see Elliot Wigginton's *Sometimes a Shining Moment* about the Foxfire program, the granddaddy of high school oral history projects.

The flow chart on the next pages lay out the steps in preparing for the interviews. The tasks involved in the interview itself are outlined on page 46 where we also discuss ways of organizing teams to perform these tasks. Post-interview activities are covered on pages 47-50.

Flooooooow Chart


Review oral history projects — in books, journals, videos, web pages, professional, classroom, etc. — for inspiration
Select topic
Decide on scope and duration
Assess resources
Raise funds and support as necessary
Introduce students to oral history
Video
Bloopers
Practice Interviews
Teacher lines up background sources:
Library sources
Field trips
Visiting speakers
Students focus project
Students divide into groups and select research topics
Teacher and students identify interviewees and schedule interview sessions
Conduct research and share with class
Review interviewing techniques and use of equipment
Generate questions for visiting speakers and interviewees
Conduct interviews

CLASS PLAN

The following is a sample syllabus created by LaVada Taylor. It's from our summer project and thus is planned out for eight weeks, four days per week. This project focused on the Baton Rouge bus boycott of 1953. Only major topics are supplied. The end-products were a publication, the creation of a web page, and a public presentation.

Week One: Introduction

Objective: Students will be introduced to the concepts and methods involved in creating an oral history project.

Day 1: My Story, Our Story, History

Introduction, Exploration, and Project Requirements

Day 2: A look at yesterday (Baton Rouge bus boycott)

Guest Speaker (Mary Hebert, Louisiana State University doctoral student in history)

Day 3: Tips on writing

Day 4: Panel Discussion by community representatives

Week Two: Interviewing

Objective: Students will engage in library and Internet research in order to form questions for interviews.

Day 5: How to do interviews

Day 6: Research and creating interview questions

Day 7: Scheduling interviews

Day 8: How to use the tape recorder

Week Three: Field Work Experience in Interviewing

Objective: Students will engage the skills they acquired in Week 2 through hands-on experience.

Days 9 & 10: Interviewing, Indexing, and Transcribing

Day 11: Field Trip: local museum (River Road)

Day 12: Presentations by Louisiana State University graduate students involved in oral history projects

Week Four: Editing

Objective: Students will continue indexing and transcribing data as needed as well as write stories of their interviewees for publication/presentation.

Days 13-16: Editing

Week Five: Final Touches on Editing/Preparing for Presentation

Objective: Students will complete their editing process and begin to make preparation for presentation to the community.

Days 17 & 18: Final touches on editing

Days 19 & 20: Prepare for presentation

Week Six: Preparation for Presentation (cont.)

Objective: Students will continue to make preparations for community presentation.

Days 21-24: Prepare for presentation

Week Seven: Presentation

Objective: Students will present in the form of a slide presentation, short play, and/or video presentation to the community the information gathered during their interviews.

Days 25 & 26: Touch up for presentation

Day 27: Presentation rehearsal

Day 28: Final presentation

Week Eight: Creating a web site

Objective: Students will create a web site using data collected.

Days 29 -31: Creating web site

Day 32: Last day of project & Final reflections

WHAT'S IN THE CUPBOARD?

Assessing School and Community Resources

Assess your school:

- **administrative and departmental support**
  Paper, copying, postage, other supplies, administrative approval, extra funds
- **library resources**
  Identify and set aside research materials
  Contact other libraries and archives to locate materials for you
- **possible funding**
  Principal, school board curriculum development grant, parent groups
- **parental and alumni support**
  Potential interviewees
  Drive students to interviews or interviewees to school
  Loan photos, cameras, recorders
  Help transcribe
- **school organizations**
  PTA or service club bake sale to raise funds for project
- **other teachers**
  Team teach course
  Art or computer class design book, mural, web page based on interviews
  Typing/keyboarding class transcribes tapes

Assess your community:

- **civic organizations**
  Funding
  Potential interviewees
- **corporate support**
  Funding

- **public library**
  Books on subject
  Newspapers
  Subject or vertical files of clippings, pamphlets, etc.

  newspapers
  Publicity
- **archives**
  Letters, articles, meeting minutes, and other material created by the individuals or groups you are studying
  Maps and city directories
- **guest speakers**
  College/university experts on your subject
  Local historians
  Community leaders
- **colleges/universities**
  Faculty experts on your subject
  Archives and libraries

GROCERY SHOPPING

Where Do We Look for Background Information?

Prior to doing an interview it is important to conduct background research. For example, if the focus of the oral history project is the Civil Rights Movement then it is good for students to know the basics about the Civil Rights Movement. Students need a context for preparing questions for an interview. More specifically, once students know who they are going to interview they should try to gain as much knowledge about that person and the issues or events they will be questioning them about as they can prior to the interview. This will help them ask informed and specific questions. In other words, to prepare for an interview it is essential to know what is already on the record. Our experience has been that bringing in guest speakers, such as local community members, not only provides background information but also sparks an interest for the project. Moreover these speakers can help focus the project, identify significant and doable topics, and suggest possible interviewees. Other sources include:

Libraries	Internet
Newspapers	Local universities
Microfilm	Relatives
Clipping files	Local & city archives
Previous oral histories	City directories
Maps	

TEACHER TALES

In order to conduct effective interviews, students must have not only background history of the topic, but also a feel for the era being studied and the demographics of the community. We spent several days for each project at the local library looking through old newspapers to not only discover some of the "facts," but also to gain a better sense of the flavor of the community at that time. Students particulary enjoyed reading some of the "gossip" columns that were popular at one time. Additionally, we were directed to city directories, which university libraries should house if local libraries do not, that annually update, by street address, the resident of each home and business in the community. By comparing directories, students can research the changes that have occurred in any given neighborhood. Sanborn insurance maps are another great source to analyze such changes.

Toby Daspit
McKinley Summer Youth Oral History Project

BEST COPY AVAILABLE

Where Do We Find People to Interview?

Who you interview is, of course, dictated by your topic. The first thing is to ask your students. Who can they think of who might know about the big flood, the history of your school, the Vietnam War? That said, start close to home. **Parents**, **grandparents**, **neighbors**, and **friends** thereof are likely choices. So are the **teachers** and **staff** of your school. **Nursing homes**, **churches**, **fraternal organizations**, **community service organizations**, and **other groups** can put you in touch with people who are able and willing to answer your questions. **An article in the local paper** may generate excellent contacts.

You'll probably find that each of your interviewees will suggest several more possibilities. This is usually the easiest part of the project.

TEACHER TALES

I have coordinated two oral history projects in communities where I did not live. As a relative stranger to these communities, I learned quickly to rely on local "experts" — my students, my colleagues, waitresses/waiters, book store owners, etc. In other words, I listened to anyone who had a suggestion for a potential interviewee, and I encouraged my students to do the same. We quickly discovered that "word of mouth" is one of the most productive sources of identifying people who might be interviewed. Ending every interview with a simple, "Can you suggest anyone else that might be willing to share information on this topic?" is extremely useful in generating a list of future contacts.

Toby Daspit

LET'S GET COOKING

APPLIANCES AND UTENSILS

What Kind of Equipment Should We Use?

In the video script below and in its teacher notes, we discuss recording equipment in some detail. The main point is that you should get the best equipment you can afford. Professional-grade field recorders cost more, but they are a good investment because they won't have to be replaced every year as cheaper equipment will, and they produce better quality tapes. One or two good recorders that the class can share are a better investment of limited funds than getting several cheap recorders. Good quality tapes are easier to listen to and thus have many potential uses beyond being indexed or transcribed. Exhibits, documentaries, broadcasts, slide-tape shows and many other public presentations become possible if you start with good recordings. And good recordings start with good recorders.

We recognize that many teachers and schools cannot afford professional grade equipment, which can cost $500 to $600 for a recorder and microphone. So, we repeat, get the best you can afford.

Equipment Specifications: *A good recorder:*

1. *Lets you use an external microphone.*
2. *Lets you set the record volume yourself.*
3. *Uses standard cassettes.*
4. *Allows continuous recording, not voice activated*
5. *Is easy for inexperienced people to use.*
6. *Will stand up to heavy use.*

> I just wish I'd known more about tape recorders when I first started my oral history class. I never thought about having just one or two good machines the kids could share. I got a lot of cheap recorders, and now I have a lot of cheap broken recorders. We had to get new ones every year.
>
> *Toby Daspit*
> *New Iberia High School*
> *African American Studies Class*

Other useful features are a calibrator or counter that you can use in your index or transcript to locate specific portions of the tape; an internal battery tester; and a vu meter that indicates the recording volume. The latter is very important if you are going to set the record volume

yourself. More on this in the video script that follows.

This chart compares three recorders carried by Radio Shack with the two standard professional-grade recorders used by oral historians and radio reporters.

Make	Tape counter	mic jack	adjustable volume	con-tinuous recording	battery tester	vu meter	price
Optimus	N	N	N	Y	N	N	$29.99
Radio Shack	N	Y	N	Y	N	N	$29.99
Radio Shack	Y	Y	N	N	N	N	$49.99
Marantz PMD 221	Y	Y	Y	Y	Y	Y	$350-400
Sony TCM 5000	Y	Y	Y	Y	Y	Y	$400-500

Microphones:

We use Electro-Voice RE 50 omnidirectional microphones which cost around $150. They're sturdy and well insulated to reduce the chance of picking up noise from being touched. A good omnidirectional microphone will pick up both the interviewee and interviewer clearly and allows some flexibility in mic placement. Microphones are crucial elements in making good tapes. Even the best recorder is only as good as the microphone you use with it. Don't scrimp here. Shure, Sony, and many other companies make excellent microphones.

COOKING TECHNIQUES

How Do We Learn to Conduct Effective Interviews?

Once your students have selected the topic of their project, done their background research and located prospective interviewees, show them the video that accompanies this manual. ***You've Got to Hear This Story!*** is designed to expose interviewers to some of the possibilities and problems of doing tape recorded interviews, providing both negative and positive examples of how to handle the kinds of situations you're apt to encounter. The four young narrators/interviewers begin by discussing the use of the tape recorder. They then proceed to demonstrate how **not** to do an interview. This "Total Disaster Interview" combines many common mistakes. Immediately after this, however, we see an example of our interviewers learning from their mistakes and doing a much better job. This basic format, a negative example of an interview situation, followed by a demonstration of how to avoid this problem, is used throughout much of the video. Frequent reviews of the material covered help reinforce what the students are seeing on the screen. In addition, various discussion breaks are built into the video so you can pause and have your students talk about what they have observed. These breaks are signaled by the appearance of a stop sign on the screen.

Much of the dialog in the interview vignettes, including the negative examples, comes from interviews in our collection. Interviewing is a skill that really can only be learned by doing. We hope this video will help your students anticipate and avoid some errors and quickly identify and learn from those they do make.

You've Got to Hear This Story

Narrators in ones and twos come onto the set from different directions. Some carry a tape recorder, others a camera or notepad. They gather around the table.

Shanta: You should have been with us this time! This guy was amazing! He started playing blues guitar when he was five.

Robert: Yeah. He was telling us about touring with B. B. King! Oh, man, has he got some stories!

Marie: Wow! Sounds great! I can't wait to hear the tape. I just finished the last interview with my grandmother. She'd never told me her mother was a suffragist! She got arrested in 1918 for trying to vote! Listen, listen to this, you've got to hear this story!

Sets recorder down and starts to play tape. Sound and picture fade and title comes on.
"You've Got to Hear This Story!"
[**Bold** text in left column will appear on screen]

Steve: Hi! I'm Steve.
Shanta: I'm Shanta.
Robert: I'm Robert.
Marie: And I'm Marie.

Shanta: And we want to talk with you about doing oral history interviews. We've all worked on projects for school, interviewing our families and neighbors. Some of it's hard work, but we had fun and we learned a lot.

Steve: Yeah, we learned from our mistakes, too, right, Robert?

Robert: (Pointedly ignoring him) Now, we're assuming that you've decided on a topic for your project. So we want to show you how to find out as much as possible about that subject. And we'll talk about how to get a good tape recording that you can play back to show others what you've learned.

Marie: We'll begin with the basics of how to use the tape recorder. Then we'll talk about how to ask questions, and what kinds of questions to ask. We'll finish up by discussing what to do when things don't go the way you expected them to.

Takes recorder from case and holds it up to camera. Close up of recorder.

Steve: Let's get started. What kind of recorder are you going to use? If you have any choice, use a regular cassette machine and a microphone and get the best ones you can. We'll be using professional quality equipment. We know not everyone has a recorder like this, but get the

best you can.

Holds up battery.

Shanta: No matter what kind of recorder you have, always check your equipment before going out to do the interview.

First, make sure you have fresh batteries.

Because you don't want to get home from a great interview and find they were dying.

Play brief sample from tape, runs faster and faster until you can't understand anything.

Here's what that sounds like.

Marie: Chipmunks! Great. Just what we wanted!
Also, take a power cord and an extension cord in case your batteries fail. You never know what you'll find once you're out on an interview.

Pull each from case.

Hold them up

Robert: Then be sure you've got your release forms, and a pad and pencil for taking notes.

Steve: If your tape recorder lets you set the record mode, set yours on manual.

Close-up of record mode settings.

Most machines set the record level automatically. That's ok but here's what happens every time you stop talking.

Background sounds come up.

That can be a real drag if you ever want to play that tape, say on the radio.

Shanta: And don't ever use the voice activated setting.

Play tape

You see, it stops recording when you pause and you want the pauses in there. Sometimes how people talk is as important as what they say.

Now, you want to use an external mic like this one, or a clip on one like this. They're better than the built in mic. Besides, it picks up machine hum and that can be really irritating.

Holds up mic.
Sound is a bit muffled and there is machine hum until she plugs in the external mic.

Put the mic as close to your interviewee as you can.

Voice fades a bit as she sets mic close to Marie who says:

Marie: You want their voice to be as clear and sharp as possible.

Now, do a sound check: This is a good time to put your introduction on the tape.

VU meter on screen rises
Close up of hand pushing play and record buttons.

This is Marie Johnson and its December 12th, 1996. I'm going to be interviewing my uncle Major Horace Jones, at his home in Baton Rouge, Louisiana. He's my mother's brother and we're going to be talking about his experiences in the Marines.

Marie speaks into mic

Steve: I sure wish I'd seen this video before we did our first interview. It went something like this.

BEST COPY AVAILABLE

Teacher's note: Such an announcement should go on every tape.

Students all begin gathering up their equipment and supplies.

Teacher's note: Throughout this video you will see one or two students conducting the interviews. Teams of two or more may do interviews together, dividing up the responsibilities. See page ?? for more information on team interviewing.

The Total Disaster Interview

Robert, Steve, Dr. Hebert at table

Robert keeps checking recorder.

In this scene we attempt to model as many common errors as possible. For example, the sound quality for this segment is poor because we are hearing what Steve and Robert are recording. The microphone is too far from Dr. Hebert and we get a good deal of background noise including the sound of the hospital PA system. This is not a good setting for an interview.

Hebert: OK! Let's do this.

Robert: Let me just get this set up. Is this a good place to do it? Where can I plug this in? (Looks around frantically) Oh, batteries, they're in here already, we'll use batteries. (Sets recorder in middle of table in front of Hebert, fiddles with mic which is too far from MH.) OK.

Steve: Well, ah, tell us your name and where you were born.

Hebert: (arms folded, leaning back from mic) I'm Dr. Mary Hebert and I'm from Kaplan, Louisiana.

Steve: OK. How old are you?

Hebert: (Fidgets and doesn't answer question.)

Steve: Ah, well, (looking nervously at list of questions) what were your parents' names?

Hebert: (Frowns) Is that thing working ok? (Nods to recorder.)

Steve: Oh, yeah. It's fine . . . I think.[Glares at Robert] Where did you go to school?

Hebert: In Kaplan.

Steve: Why did you decide to become a brain surgeon?

Hebert: [Eyeing the tape recorder, shrugs] It seemed like the thing to do.

Steve: Are there any doctors in your family?

Hebert: No.

BEST COPY AVAILABLE

Steve: Among your friends in Kaplan?

Hebert: No.

Steve: Did your parents encourage you?

Hebert: No.

Steve: Was there anyone else who supported you or suggested that you should go to college [pause] or on to med school? [brief pause] A teacher, or a minister? [pause] [Panicking] You're Cajun, aren't you? So you must be Catholic. A priest maybe? Did you go to parochial school? With nuns for teachers, right? Didn't they discourage you from thinking about a career, teach you that you should get married and have babies?

Hebert: Well, sometimes, I guess. But I enjoyed school. There was this one teacher who . .

Steve: Lets get back to med school. I know that Dr. Henry was one of the doctors you worked with there. I heard he's a real jerk. It must have been a drag working with him.

Hebert: [Silence]
PA: Code Red. Code Red. [Hebert starts to leave.]

Marie: STOP!

What's wrong with this picture? [pause] Well? You there, yes, you on the left. What's happening here?

Action freezes. Narrator walks into freeze frame of interview in background

Teacher, hit pause!
Students, talk!

Teacher's note: The stop sign is your cue to press pause and let your students discuss the interview they have just seen. In addition to the points mentioned below, other things they might note are that the location of the interview is very noisy and busy; that Robert and Steve are not familiar with their equipment; that Steve asks questions that can be answered with a yes or no and that's what he gets; that he asks multiple questions at once and doesn't really get an answer to any of them; and that he cuts Dr. Hebert off when she starts to talk and this offends her, so she stops talking at all. Each of these points will be covered in the remainder of the video.

Shanta: Two things you may have noticed are:
1. Poor placement of microphone and recorder.
2. Worrying about the equipment is catching. Dr. Hebert came down with a bad case of nerves too.

Did you notice anything else?

Close up of Shanta with text superimposed
1. Poor equipment placement
2. Nerves are catching.

On our next interview, Steve wised up some, [cut to Steve glaring at Shanta] ah, learned from experience and he and Marie got off to a much better start.

Marie: OK, Uncle Horace, as I told you before, we're doing this for a school project and I need you to sign a release form at the end of the interview so we can put the tape in our archives where others can listen to it. Is that OK?

To black

Pause tape again if further discussion is needed.

Major Jones: Sure.

Marie: Well, let's get started then. We were talking about how you enlisted in the Marines. Let's go on from there. Tell me about boot camp.

Steve puts mic right in front of Jones and recorder on his own left.

Jones: Well, I reported to Parris Island for boot camp and . . .

Close up on vu meter needle, Steve checks it, adjusts the volume, smiles and leans back.

Shanta: As you can hear, when Steve puts the mic closer to Major Jones, we can hear him much better than we could Dr. Hebert. Also he's moved the tape recorder from right in front of the interviewee to where he can see it easily but it's out of the line of sight of Marie and Major Jones.

After checking the recorder, Steve takes notes while Marie asks questions. Notes should include topics discussed, proper names that need to be checked for spelling, questions to come back to.

Robert: Do you see how much more relaxed everyone is? Steve and Marie checked their equipment before they came and they're sure they know what they're doing. They've thought about their questions carefully and they've practiced interviewing each other. Major Jones can tell they know what they're doing. He's really getting into what he's telling them and he's almost forgotten about the recorder.

Voiceover

Jones: And then I told the drill instructor what he could do with that mop! Man, was I in trouble then!

Shanta: Now let's talk some more about asking questions. First we're going to show you what NOT to do.

Marie: 1. Don't ask yes or no questions.
Robert: 2. Don't ask more than one question at a time.
Shanta: 3. Don't interrupt the person you're interviewing. And 4. Don't

BEST COPY AVAILABLE

ask leading questions.

To black

Steve: 5. Don't just stick to the list of questions you prepared.

Marie: 6. Don't show off what you know or talk too much.

Back to group shot of narrators.
Text on screen as narrator reads

Robert: And number 7, don't assume that everyone else will understand insider information. You know, the kind of things you and your grandfather share because you're family.

Marie: Let's start with those pesky yes/no questions.

Marie: Mrs. Alvarez, did you date while in high school?

Alvarez: Yes.

Marie: Did you meet your husband in high school?

Fade to black

Alvarez: No.

Marie: Did you go to the movies?

Alvarez: Sometimes.

Marie: Did you go to dances?

Alvarez: Yes.

Marie: As you can see, if you ask questions that can be answered with only a yes or no, that's what you get. And that doesn't give us enough information. You want to ask what are called open ended questions.

Marie: When you were in high school, what was the social life like?

Alvarez: Well, you know, for Hispanic girls, the really big thing is your fifteenth birthday, your quincianera. We planned for weeks, my mother made the most beautiful dress, floor length, with lots of ruffles and lace. We hired a hall and I danced and danced. Oh, it was better than my wedding. Almost.

Marie turns to camera; close up

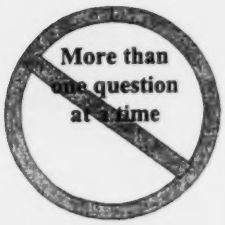
Marie: So, how did you meet your husband?

Fast rewind of interview scene

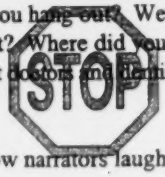
Alvarez: Oh, that was long after high school. I was working at the ship yard, building ships. And he walked up in his Navy dress uniform and tried to tell me I was doing it wrong! [Laughs] Oh, my, it was love at first sight!

Robert: Number 2. Don't ask a bunch of questions at once. On my first oral history project we wrote up a list of questions. This was Number 5.

So I said, (in one breath without pausing) At what specific stores did you shop? Where did you hang out? Were did you go to eat? Where did you buy clothes? What doctors and dentists did you go to?



Show list, zoom in to "At what specific stores did you shop? Where did you hang out? Were did you go to eat? Where did you buy clothes? What doctors and dentists did you go to?"



Fellow narrators laugh at him.

Turns to Mr. Breaux w ho is sitting next to him

And sometimes you just get tangled up in your question.

How did you find your first job and what did you do to get ready for it? I mean what was it like, going away from home and being alone in a new place, just trying to get started on your career? How did you decide to be a shoe salesman anyway?

Mr. Breaux: Ah (pause) well, ah . . .

Robert: Asking a bunch of questions all at one time is obviously confusing. Don't be afraid of silence. You've got to ask one question and then shut up!
What kinds of simple, open ended questions can you think of for your project?

Turns back to camera

Steve: So, number 3 on our list, don't interrupt.

Let's watch Shanta interviewing Professor Smith about the early '60s.

Shanta: What was happening then at the university?

Teacher, hit pause!
Students, talk!

Smith: That was a terrible time. I lived next to the president, Dr. Jones. I woke up one morning and there were these guards right across my backyard between my yard and his, with their guns like this. I was teaching at that time. And the kids were marching. I had a student . . .

Shanta: Why were they marching?

Smith: They were protesting . . .

Shanta: What were they protesting?

Steve: What did Shanta miss because she interrupted Professor Smith? What should she have done?

Shanta: What was happening then at the university?

Fast rewind, instant replay

Smith: I was teaching on the campus. And the kids were marching. I had a student who was a leader of the student protests. He wasn't a very good student, but he believed passionately in the civil right movement. He was the one who got everyone to sit in at the Kress lunch counter on Third Street. He'd heard about the sit-ins in Greensboro and he made up the signs and got the other students to march with him. I don't think we would have had those sit-ins here without him.

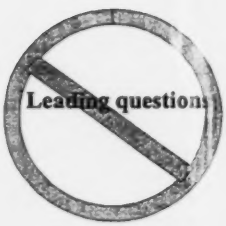
Steve: By not interrupting Professor Smith, Shanta let her tell an important and interesting story. Interrupt and you may never find out what they were going to say.

Steve: Another interviewing no-no is asking leading questions. These are questions that tell the interviewee what you want them to say instead of asking what they know.

Shanta: Do you remember any other events at the university? There were riots in 1970 and there was a boycott of classes. As a teacher, you probably didn't like that very much.

Smith: Yes, that's true.

Steve: In other words, don't try to show off what you know, don't answer your own questions, and especially don't tell the person you're interviewing the answers you expect to hear. Don't *tell* them how they should feel, *ask* them.



Shanta: There was quite a bit of civil rights activity on your campus in the early seventies.

[turns to camera] It's ok to prompt your interviewee, to sort of take them back to the scene, just don't give them the whole story.

[turns back to Smith] Do you recall anything about that?

Smith: Yes. Yes, I especially remember there were marches, and at least once a boycott of classes.

Shanta: As a teacher, how did you feel about the boycott?

Fast rewind; instant replay

Smith: Well, although I sympathized with the student's concerns, I thought then that more can be accomplished in the classroom. Their goals were laudable but the means were just . . . well I guess counter productive. But I came to see that we had to take action. Without those kinds of protests nothing would have changed.

Shanta: Another thing to remember is that an oral history interview is a

two-way process. You can't just stick to your list of questions.

Steve: Okay, what role did academics play at McKinley when you went there?

Jackson: Oh, they were high on academics.

Steve: Okay, what role did sports play at McKinley?

Jackson: Oh that, that was it, sports, football games, basketball games, track, it was very big.

To black

Steve: Okay, what role did extracurricular activities play at McKinley?

Shanta: You need to listen to what the interviewee is saying and keep asking for more information. Ask "Can you give me an example?" or "Did you ever do that yourself?"

Steve: What role did academics play at McKinley?

Jackson: The teachers, they really stressed how importance it was for us to further our education, and prepare ourselves for the future. . . although there weren't many opportunities for us other than in trades.

Steve: Can you give me an example of what you mean by trades?

Jackson: Like building, brick laying.

Steve: What type of trade was there for the women?

Jackson: Hmmm. Very interesting question. To be honest with you, other than teaching, I don't know that there was much of anything available for women. Most were domestic workers.

Steve: What do you mean by domestic workers?

Fast rewind

Jackson: Domestic workers worked in white folks' houses . . . cleaning and cooking for them, and raising their children.

Shanta: Do you see how Steve was able to draw more information out simply by listening carefully and asking good follow-up questions? He used Mr. Jackson's own words when asking for clarification. What trades were there for women? What do you mean by domestic workers? If you don't understand something, don't be afraid to keep asking. You're there to learn what the interviewee knows that you don't.

Steve: Something else to keep in mind is to not talk too much during the interview.

Marie: Did you have homecoming dances?

Alvarez: Oh yes, they were wonderful.

Marie: What were they like? (rushing) Our dances have gotten really boring. And last year we had a real big fight over who'd be queen. Some wanted Jenny, our head cheerleader. She's h . . ., ah, really cute. But some people wanted Theresa who's captain of the debate team. And the d.j.s they hire never play any good music.

Alvarez: Well, our dances were wonderful.

Steve: Remember, the goal of the interview is to find out as much as you can about the *interviewee*. You want to record their stories, NOT yours. I mean, whose homecoming do you know more about?

Marie: The last point we want to make about asking questions is a little tricky. When you're talking with someone you know well — a relative, a neighbor, a good friend — remember that someone else listening to your interview later on won't know all the things you two know.

Robert: Pop-pop, can you tell me what you did for fun when you were a teenager?

Breaux: Well cher, every year we had da boucherie. Dat couchon de lait was always very good. You know how every year dey got da parade by city park?

Robert: Yes.

Breaux: Well each year your Uncle Boy would take us down to dat, and him and your aunt, well she wasn't your aunt then, would take us to da city for da Mardi Gras.

Robert: Oh, yeah, we go every year too.

Steve: Wait a minute. What does that mean? What does couchon de lait mean? Boucherie? What park? What city? They know but we don't.

Shanta: So now you know some of the basic techniques of good interviewing.
Try to keep the following in mind as you conduct your interviews:

Marie: 1. Ask open ended questions.
Robert: 2. Ask one question at a time.
Shanta: 3. Give the interviewee enough time to finish their thought before moving on to the next question.
Shanta: 4. Let the interviewee answer for her or himself without leading them to an answer you expect.
Steve: 5. Listen closely and ask good follow-up questions.
Marie: 6. Remember Jenny, our cheerleader? Let the interviewee do most of the talking.
Robert: 7. When you're interviewing someone you know well, a relative, or someone from the same community or group, remember that

Video continues w/o audio, voice over

To black

List on screen with clips of appropriate interviews

1. Ask open ended questions.
2. Ask one question at a time.
3. Give the interviewee time to answer.
4. Let the interviewee answer for her/himself.
5. Ask follow-up questions.
6. Let the interviewee do the talking.
7. Explain things outsiders may not understand.

Back to the full group of narrators.

WHAT DO YOU DO IF . . .

Your interviewee is reluctant to talk?

outsiders may not know what you mean by some terms, or references to places and people you and your interviewee know well. Get *them* to explain.

Marie: Now that you've mastered the basics, let's look at some problems that might come up during your interviews.

What do you do when your interviewee is reluctant to talk or they only give short answers in spite of your open ended questions?

Steve: When and where were you born?

Mrs. O'Neil: 1927 in New Orleans, Louisiana.

Steve: Tell me about your childhood.

Mrs. O'Neil: It was good.

Steve: What did you do? Tell me about your family life.

Mrs. O'Neil We were just a normal family, there's nothing really important about it.

Steve: What kinds of things did your mother do?

Mrs. O'Neil: Just the things all women do. Well, she did quilting circles. But you wouldn't be interested in that.

Marie: Do you see how she seems unwilling to share information. Why do you think this is?

Marie: Some interviewees might feel that they can't really tell you anything important. I've even had people tell me, "Oh, you don't want to talk to me. I don't know anything." In this case I think that's part of the problem. Mrs. Breaux thinks her life hasn't been very exciting and no one would really want to know about it. She's also assuming that because Steve is a boy, he couldn't possibly understand the daily life of a woman seventy years ago. What if he'd said . .

Steve: Now, I've heard about quilting circles before and I know that like barn raisings and corn shuckings and butchering, quilting circles were kind of like parties as well as ways of getting work done. Who came to your mother's quilting circles?

Marie: That's right! Follow-up questions! Questions that tell Mrs. O'Neil that not only is Steve interested in quilting circles, he already knows something about them and wants to know the specific information only she can give him.

Shanta: On the other hand, what do you do if your interviewee talks too

much, rambles and wanders off the topic?

Fast rewind, instant replay

Shanta: Let's go on to your college days. What kind of classes did you take?

Jones: Well, the University of Virginia did more than most technical schools about the humanities.

Shanta: Really.

O'Neil. starts talking animatedly . We hear Marie as voice over.

Jones: Yes. And I always liked to read, which put me ahead in a lot of ways.

To black

Shanta: Hmmm.

WHAT DO YOU DO IF . . .
Your interviewee tends to ramble?

Jones: My favorite when I was growing up was Dickens, Pickwick Papers. Do you remember Sam Wella? He was Cockney and Cockneys say "Wery good." "Veal" was pronounced "weal."

Sam Wella told about a man who lived above him who sold meat pies. . .

And Sam Wella came out with his dictum. "Weal pie is wery good so long it's not made from kittens."

When I was in Madagascar in 1969 I hired a very good cook . .

So we were having supper, and my cook said to me, "Well, how did you liked the food there?'" I said, "Well, I really liked the meat pies." He said, "Well, they're very famous, but I'll have to tell you that they're made out of cats." And I said, "What?"

But you know, the Hindus think that we shouldn't eat cows. So it all depends on where you are. And understanding that is one of the advantages of a good education!

Sound fades and "**5 mins. later**" appears on the screen. Sound up.

Shanta: Ah! See, there was a point to all that. And a couple of really good stories in there as well.

But how do you get them back on track if necessary?

Sound fades, to black, "**10 minutes later**" on screen.

Jones: "Weal pies is wery good."

Shanta: [Laughs.] That's very interesting. What you just said about loving to read . . . what humanities or literature courses did you take in college?

Robert: We want to end by talking about something a little more complex — but something that we all need to think about.

What do you do if your interviewee is uncomfortable talking with you or answers you in a certain way because of your age or race or even because

you are male or female? There are no easy answers, but we want you to think about it because sometimes there are things you can do to make a better interview. We all tend to tell different stories to different people. For instance, I bet you tell your parents a different story about the dance Friday night than you tell your friends. So you can see how interviewees might respond to you based on similar differences. Let's look at some interview situations where this kind of thing happens.

To black

Closeup

Shanta: When you were working in the woods, what did you use to cut down the trees?

Jackson: Well, girlie, we used an ax, that's what we used!

Shanta: Poll or double-bit?

WHAT DO YOU DO . . . about problems caused by differences in age, race, ethnicity, or gender?

Jackson: Well, mostly poll axes, but later on . . .

Marie: Just as Mrs. O'Neil thought Steve wouldn't be interested in a woman's experiences, Mr. Jackson assumed Shanta was just an ignorant girl until she showed him she knew what he was talking about. Let's go back to our Cajun interview and see what might happen if an "outsider" interviewed Pop-pop Breaux.

GENDER

Steve: Mr. Breaux, can you tell me what you did for fun when you were a teenager?

Breaux: [Defensively, suspects criticism.] We work! Just like your grandpa, I bet! Cajuns are just the same. We had to work hard!

Looking him right in the eye

Taken aback

Fade to black

Steve: Well, I'm not from Louisiana, but I know that Mardi Gras and things like that are a big part of Louisiana today. Wasn't it at all like that when you were young?

Breaux: [Softening] Well sha, you're right. Every year we had da boucherie. Dat cochon de lait was always pretty good.

ETHNICITY

Steve: That's great! Ah, can you explain what a boucherie is? And a (stumbling) co-chon . . . .

Breaux: (slowly, laughing) Cochon - da- lait, dats when dey roast a big pig over an open pit and the whole town would get together. You see, boucherie, dat's da celebration of butchering da pig. We didn't have much growing up, and so when somebody in the family managed to get a pig, we would all come over and have a big party. It's an all day affair. And so every year right before de Mardi Gras the town have a really big boucherie for everyone. Dere'd be a parade and everything. And den we'd go to da city for da Mardi Gras.

Steve: (Still taking notes) I see. What city was the Mardi Gras parade held in?

Writes on note pad

Breaux: Oh, well dey got da big one in New Orleans. But we just used to go to Lafayette. Dey had parades dere too.

Checks notes on his pad

Shanta: You see, once again good follow-up questions, showing that you're really interested, can overcome that reluctance to talk to a stranger. Mr. Breaux thought Steve wouldn't understand Cajun life. But Steve was able to use his outsider status to get Mr. Breaux to explain things his grandson Robert never thought to ask.

Robert: OK, OK, so I blew that one.
Here's an example of how race might influence an interviewee's responses:

Marie: Do you think attitudes about race have changed in the last 25 years?

Jackson: Well, the Civil Rights Movement has been important in bringing racism to the attention of the general public.

Marie: What specific events do you remember?

Jackson: Well, the bus boycotts, the March on Washington.

Shanta: Do you think attitudes about race have changed in the last 25 years?

Jackson: You mean, do I think people are still racist? Yes, I do.

Shanta: What specific events do you remember?

RACE

Jackson: I remember . . .

Marie: Although it is impossible to erase such differences, you can overcome them by preparing so that you know what questions to ask.

Robert: On the other hand, since you can't know everything and the whole reason for doing oral history is to learn more about the past, not knowing some things might work in your favor. Your interviewee should see him or herself as a teacher and you as an eager student. If you're interested in learning something, they'll probably be willing to teach you.

Fast Rewind

Steve: Another "difference" that might affect the interview is one you can easily fix. That's how you look. What you'd wear to a party or for hanging out with your friends might make the person you're talking with think you don't take the interview seriously. Thinking about these things ahead of time can help you get a better interview.

to black

Shanta: OK, I think that about covers what we wanted to talk to you about. Is there anything else we should have asked?

O'Neil: No, I think you did real good.

Whole group of narrators

Robert: Thanks Mrs. O'Neil. Now we need you to sign this release if you would please.

Shanta: You mentioned a newspaper clipping, could I borrow that to make a copy?

O'Neil: Sure, here it is.

Interviewer in outrageous clothes, interviewee in power suit with disapproving frown on face.

Robert: Can I take your picture so that people who listen to the tape will know what you look like?

Shanta: Thank you again.

Robert: This has been great.

O'Neil: Well, I've enjoyed it too.

To black

Everybody at once: OK. Hey, that was a great interview. Did you get it all? Great job!

Hand her the release, she signs.

Marie: Listen, interviewing is a lot of work but can be lots of fun too.

Hand her the clipping

Robert: Yeah, you get to meet lots of interesting people.

Interviewee nods and they take pictures.

Steve: You even get to ask those nosy questions that your grandmother said you shouldn't ask strangers.

Shanta: Oral history is a way of learning things you couldn't learn any other way. It's not just stuff in a book. It's your history, your family's history.

Steve: You've got to hear those stories!

FINIS

To black

Back to all narrators coming back to set with equipment, setting down at table.

Tape Recorder Quiz

"How a Tape Recorder Works"

After you've watched the video, it's time to get acquainted with the tape recorder. And the first thing you want to do is read the manual. Then play with the recorder until you are familiar with all its knobs and buttons and settings. Test the recording level with the microphone at various distances and various volume settings. Compare the results and learn what setting is best. Then take the following quiz.

Why should you check your batteries and how do you check them on your tape recorder?

Why should you use an external microphone?

What do you do to make the recorder record? To play?

How do you set the record level on your machine? How can you tell if it's high enough?

What equipment and supplies should you take with you when you go to an interview?

Strategies for Teaching Students to Do Interviews

The following are suggestions for class exercises to help your students learn to do interviews:

I. Getting started (15 minutes)

A. Have students respond to the following:
1. What three questions would you ask someone to elicit the most information from them?
2. Pair up and ask their partner the three questions they came up with.

B. After they are done, have them write down which were their best questions and why, and which questions were less effective and why. Have them share with the whole class their results.

II. For the following activity you will need a taped interview or a transcript of a taped interview. Have students listen to or read the interview and critique the interview. What made the interview good? Why? How might the interviewer have improved the interview?

III. Demonstration interview. Conduct an interview in front of the class. Have students critique the interview process.

IV. Have students conduct practice interviews with parents about their high school days, how they met, or their first job. Have them critique themselves.

V. Interview Bloopers activity. This is a role playing activity in which pairs of students are given one common interview no-no and are asked to act it out in front of the class. The class has to guess the "blooper". The following bloopers can be written out on index cards and given to the pairs who will have about 5-10 minutes to prepare a skit .

*Asking more than one question
*Asking a leading question
*Asking a yes or no question
*Not asking a follow up question
*Interrupting
*Talking too much

Interview Quiz:

List three things you should do before an interview that will help you get a good one.

What kinds of questions should you ask? Give three examples.

List three things you shouldn't do in an interview and say why.

Strategies for Organizing Students for Interviewing

As we discussed before, the interviewing process itself can be organized in a number of ways, from one person conducting the interview, transcribing it, and writing it up to a team approach. For class projects, the latter can be highly effective. Interviewing can be divided into a number of steps and functions that can be assigned to individual members of a team. This gives everyone a chance to get experience in all phases or allows each person to contribute to the project in areas that best match their skill level. Thus someone who is not yet comfortable with asking questions but is good with equipment may run the recorder the first time or two. Nonetheless, the ideal situation is that each person in an interview team has at least one chance to perform each task. The following list of tasks assumes a team of four. In the video you saw examples of single-interviewer sessions and others where two students worked together, one asking questions, the other running the recorder and taking notes. Although most professional oral historians prefer to do one-on-one interviews, and too large a group may be unwieldy or may intimidate the interviewee, any size that suits your class and your project can work.

Here are some of the tasks that would be included in a major oral history project along with suggestions on who might do them.

Tasks:	**Responsibility of:**
Background research	Whole Group
Brainstorming questions	Whole Group
Asking questions	Interviewer
Running recorder/labeling tapes	Recorder
Taking notes, list proper names	Note taker [see form page 51]
Take photos	Photographer
Getting release signed	Interviewer [see form page 52]

Thus in a four person group, during the interview one would be the interviewer and would be responsible for getting the releases signed, one would run the tape recorder, one would take photos, and one would take notes and check proper name spellings with the interviewee at the end of the interview.

SAVING IT FOR TOMORROW

How Do We Ensure That Our Interviews Are Preserved and Accessible?

You and your students may be thinking only in terms of getting this one class project done for this one semester for this one year. But remember, you not only have been doing a class project, you also have been doing valuable *original research*. With a little more work you can build an archive of oral history material that will be of use not only to your own students in years to come, but to other researchers as well. Your local library or a nearby college or university library might be glad to add your collection to their holdings, thus making them available to a much wider audience. This also helps students appreciate the importance of their work. In this section we'll explain the process of preserving oral history materials and provide you with sample forms.

The archival process starts during the interview. As you may have noticed in the video, the interviewer or the student running the tape recorder took notes during the interview. [See Interviewer Notes, page 52] These notes should include proper names, unusual terms or phrases that you want to check on, and topics that come up in the interview that you may want to follow-up on at a later point in the interview. At the end of the interview, ask the interviewee to check the spelling of the names and terms you wrote down.

The end of the interview is also the time to get the interviewee to sign the **release form**. [See page 52] This form makes it possible for you to use the interview for your class projects and make it available to others. At the same time or soon after, fill out the **additional materials form** [See page 53] listing photos, clippings and other materials the interviewee may have given you.

The next step is to label the tapes with the interviewee's and interviewer's names, the date of the interview and how much of the tape was used. [see label page ??] Then assign collection or interview numbers and tape numbers. John Smith's interview with his grandfather, Bill Smith might be given the collection number 101. The three tapes included in this interview might be numbered T[ape #] 101.1, T 101.2, and T 101.3. John's interview with his Aunt Ida then might be numbered 102, and the tapes T 102.1 and T 102.2 and so on.

The minimal level of processing that you and your students may want to do is to enter the interview in a **log**. [See page 54] This will help you keep track of the work done and let you retrieve information for future projects. A log might include such categories as collection number, tape number, date of interview, interviewee name, interviewer(s) name(s), whether the release form is signed, whether the tape has been indexed or transcribed (more on this in a minute), and the general subject of the interview. You may want to keep the log in a notebook.

The next step is to make a folder for the interview. Label it with the interviewee's name and put the releases, interviewer notes/word list form, and additional materials form in it. When you transcribe or index the tapes, these will be added to the folder.

In addition you may want to create a collection **inventory**, which will list all the physical parts and pieces of this interview, i.e. tapes, photographs, pages of transcript, etc. "Group Processing," which follows, explains how you might divide these tasks among your interview team.

Alright, that takes care of the forms. Now we'll consider what to do with the tapes. That is, are you going to transcribe them or not? You'll find a discussion of this issue as well as instructions on transcribing and indexing the tapes after the forms.

Group Processing

Tasks	Responsibility of
Review & prep for next interview	Whole Group
Logging in/paper work	Recorder [see form page 54]
Label tapes and make safety copy	Recorder
Log in photos & send to developer	Photographer
Biographical sketch or data sheet	Interviewer or rotate among group members
Indexing or transcribing	Note taker, split among group members, or rotate [see pages 55-60 for details]

The division of labor among the group can continue after the interview. One person would be responsible for making sure all the **paper work** was done and the tapes copied and labeled. (Making a back-up copy of the tape lets you put one tape away for safe keeping in case the one you are working with gets lost or erased.) The photographer would fill out the **additional material** form and turn in finished film for processing if necessary. Another member would **index or transcribe** the interview, while the fourth wrote up a **biographical sketch** or filled out the **interviewee data sheet**.

MCKINLEY ORAL HISTORY PROJECT INTERVIEW CHECKLIST

Before the interview:

_____ 1. Check equipment (batteries, tape, microphone)

_____ 2. Test tape recorder

_____ 3. List of interview questions

_____ 4. Release form

_____ 5. Interviewer's notes form, additional materials form, interviewer's comments form

_____ 6. Field notebook, pencil, folder.

During the interview:

_____ 7. Explain what will happen in interview

_____ 8. Make introductory statement on tape recorder (include date, person you are interviewing, who they are, place of interview, and who you are)

_____ 9. Conduct interview (be sure to get the interviewee's full name, date of birth, place of birth, parents' names, and profession)

_____ 10. Have interviewee sign release form

After the interview:

_____ 11. Take out batteries and tape (pop tabs so that tapes can't be recorded over).

_____ 12. Label tape and log interview

_____ 13. Send thank you note

SAMPLE INTERVIEW FORMS

McKinley Oral History Project
INTERVIEW NOTES AND WORD LIST

FOR:_____ _____
(Narrator's Name) (Date)

During the interview, list words or phrases which might be difficult to understand, all proper names, and unfamiliar terms. The spelling of these words should be checked with the interviewee at the end of the interview.
If there is more than one tape, note where the second and succeeding ones begin.

TAPE NO. ___

McKinley Oral History Project
INTERVIEWEE RELEASE FORM:
Tapes and Transcripts

I, _____, do hereby give to McKinley High School and
(name of narrator)

the T. Harry Williams Center at LSU all right, title or interest in the tape-recorded interviews conducted by the

McKinley High School Oral History Project on _____. I understand
date(s)

that these interviews will be protected by copyright and deposited in the McKinley High School and LSU Libraries for the use of future researchers. I also understand that the tapes and transcripts may be used in public presentations including but not limited to, audio or video documentaries, slide-tape presentations, plays, or exhibits. This gift does not limit any use that I myself may want to make of the information in these recordings.

CHECK ONE:

Tapes and transcripts may be used without restriction _____.
Tapes and transcripts are subject to the attached restrictions _____.

_____
Signature of Interviewee Date

_____
Address

_____

_____
Phone

*Interview #:*_____
*Tape #*_____

McKinley Oral History Project

ADDITIONAL MATERIALS FOR:_____
(Narrator's Name)

Instructions to the Interviewer:

Additional materials, whether originals or copies, enhance the value of an oral history memoir. Ask the narrator if you may borrow or keep such things as personal photographs, newspaper clippings, programs from football games or dances, and other mementos. Borrowed materials can be photographed or xeroxed and then returned.

List and describe all acquisitions below. A typical description might be, "Copy of letter from Johnny Jones to his father, February 29, 1937." Provide as much identifying information for each photograph as possible, including when and where the photo was taken, and especially, who are the people in the photo. Each photograph should be given a number at the time it is discussed during the interview and that number should be lightly penciled on the back of the photo. List below by number.

Photographs:

Clippings:

Other material:

Interview Log

Coll. #	Tape#	Date	Interviewee Name	Interviewer Name	Rel. signed	Index/ Trans.	Subject

To Transcribe or Not to Transcribe, That Is the Question.

And the answer is, if possible, ***yes***.

If you plan to **do** anything with the tapes or the information on them, if your students will be writing articles for a newspaper or magazine, writing a play based on the tapes, preparing a slide/tape show, or any other project, they will need to either index (more on this later) or transcribe the tapes.

There's no trick to transcribing. It simply takes the patience of Job, a stack of clean paper, two or three pencils [a computer or typewriter make it much easier but are not essential], an electrical outlet and hours of work. You listen to the tape, write down exactly what you hear.

Who's going to do the work? You and Chris and Mark — the same people who went on the interview. Why not farm it off on Martha and Jean? Why not get them to do the "dirty work" while you go on another interview or do some other more interesting job?

There are a couple of reasons why not. First of all, you can do the best job of transcribing because you were there. You saw and heard everything, so it's easier for you to figure out the fuzzy spots on the tape where the words are indistinct.

You can also insert explanations in the transcript that will make the interview clearer. For example, on the tape you hear Joe talking about fishing, then the sounds of a door opening, clomping noises, and when Joe speaks again, he talks about horseshoes. You can write an explanation of what happened in brackets: [We went down into Joe's basement, where he showed us an old forge once used by his grandfather, a blacksmith.] Moreover, listening closely to your group's interview will help you improve your own interviewing techniques. You'll hear all the mistakes very clearly.

There's another reason why you should not get Martha and Jean to transcribe the tapes. It isn't fair. Everybody ought to have a whack at all kinds of jobs that need to be done for your project, including the more tedious jobs like transcribing.

So take turns, divide up the tape into equal sections, work out some solution that seems fair to all of you.

But get to it as soon as possible, while your memory of the tape is still fresh in your mind. Don't let weeks go by before you finally begin transcribing.

Do you transcribe everything? Do you transcribe the questions you asked as well as the answers you got? Yes, and yes! Your questions shape the kinds of answers you get and it's important to see how you as an interviewer influenced the interview.

Do you transcribe all the "wells" and "uh huhs" and "you sees"? Yes, you do. Later when you write your story you may want to cut some of them out, but in the transcript you want to know as nearly as possible every single word that was uttered at the interview.

What about dialect? Should you try to reproduce the unique ways people in your area pronounce their words? When Mr. Breaux says, "Well, sha, ya know we g'wan ta da boucherie," are you going to transcribe it like that? Did he say "sha" or "char" or "cher"? Is it "g'wan" or "goin'" or "going"? The trouble with trying to reflect pronunciation of a dialect is that there is no agreed upon way of spelling these words. You have to spend a lot of time deciding how to do it and what if Mary who is doing the other half of the transcript chooses another spelling for the same words? It also can be very hard for someone else to read. We suggest that you stick to standard spelling. Thus Mr. Breaux said, "Well, cher, [Cajun for darling or sweetheart or honey, a very commonly used term], you know we going to the boucherie." Note that we did not say "are going" or "were going" or "butchering." Stick to the words your interviewee spoke in the exact order they used them. They are their words and you don't have the right to change them. In other words, use standard spelling but don't try to impose standard grammar or word choice on their words. In cases where your interviewees use words that are unique to their region or community [cher, boucherie], you may want to include a definition in brackets or add on a glossary. Better yet, ask them to define these terms in the interview.

How about transcribing parts that have nothing to do with your project? It's best if you do, because then you have produced a complete and reliable transcript that can stand up to historical scrutiny. If you don't transcribe parts of the interview, you should indicate in the transcript the portion you have not transcribed. Example: [The last ten minutes of side two was not transcribed. In that part of the tape Minnie Blake tells how her mother used to make cornbread.] You may not be interested in cornbread but someone else down the line may be looking for just that detail that Mrs. Blake describes so well.[2]

Transcript Format

1. Transcripts are double. The heading at the beginning of the transcript and of each session should read as follows:
Narrator: Cecil Taylor
Interviewer: Pamela Dean
Transcriber: Tonya Breland
15 October 1991 [This is the date of interview]

2. Tape and session changes are indicated in the body of the transcript as follows:
[Begin Tape 84, Side A. Begin Session I.]
[End Tape 84, Side A. Begin Tape 84, Side B.]
[End Tape 84, Side B. End Session I.]

3. At the beginning of each session write out the interviewer's and interviewee's full names the first time they are used. Thereafter use only their last name. Do names in **bold**. The format is as follows:
Cecil Taylor: [tab] Begin transcript
Pamela Dean:[tab] Etc.
Taylor:
Dean:

4. If your are using a transcribing machine or tape recorder that has counter numbers, insert them in brackets in bold **[135]** every two pages or at the beginning of a new topic. This will help you or other researchers find specific segments of the tape to listen to or review.

5. If you cannot understand a word or passage, listen to it over three times. If it is still unclear, ask someone else to listen or put a question mark in parentheses (?) and leave space enough for a later listener to pencil in the text.

6. Transcribe as close to verbatim as possible, including every word they use in the order they use it. Leave out only such space fillers as "ah," "er," etc. Use "yes" rather than "ya" or "yeah" even if the latter seem more accurate. "Yeah" used as an exclamation or sarcastically is an exception to this rule. You want your transcript to be reflect the contents of the tape as closely as possible.

7. Use standard spelling. Do not try to reproduce accents. It's sometimes hard to decide just what spelling would accurately reflect the interviewee's pronunciation and it's hard to read. Anyone who is really interested in accent or dialect should listen to the tape. Therefore, "Did 'em" is "did them," "nothin" is "nothing," and so on.

8. However, do not try to impose standard grammar or word choice on those who do not use it.

But what if you don't have time to do a full transcript? What if your project is only going to last a couple of weeks?

Index!

Indexing involves listing in order the major topics covered on the tape, with the counter numbers from the tape recorder if possible included to tell you where on the tape that section is. While indexing won't take as much time as doing a full transcript, it can be harder to do because you have to decide just what to index. What is the major topic, what is minor detail? What's important, what's not? What should I call this topic so that I can find it again? You have to be more analytical when you're indexing, you have to make judgements about what you're listening to on the tape rather than just writing down what your interviewee said.

For example:

Johnnie Jones, Sr.
by Mary Hebert
12/4/93

T 510 Side A

004 Black saloons closed during the bus boycott to prevent trouble and to prevent police from accusing blacks of causing trouble
018 Jemison's control of black community
020 Jones' disagreement with Ordinance 222
050 Black patrol during the bus boycott
052 Jemison's body guards
055 Threats against Jones; office burglarized, car bombed, and office bombed
143 Propaganda to prevent Jones from practicing and attempts to disbar him
165 Jemison speaking at mass meetings during the boycott
184 Use of public schools to discuss civil rights issues
190 Desegregation of public schools
215 Confrontation with principal of his children's school
238 Not a member of bi-racial committees and opposed to them
258 Election of Joe Delpit in 1968
262 Opened voting school after World War II
277 Blacks voted as a block and were able to influence election outcome
284 Voting school taught how to calculate their birthdays
289 Use of subtleties and changing rules to keep blacks from voting
296 Training blacks to register — would send people straight from voting school to register.
323 Describes his own problems registering

McKinley Oral History Project
interview index

Interviewee: _____

Interviewer: _____

Date: _____

In order to provide access to the contents of interviews prior to or instead of transcribing, we ask all interviewers to make an index of the major topics covered on the tape. Write down the counter number at the beginning of each change of topic and briefly describe the subject being discussed. Be as specific as possible.

Tape #

Counter #

Subject

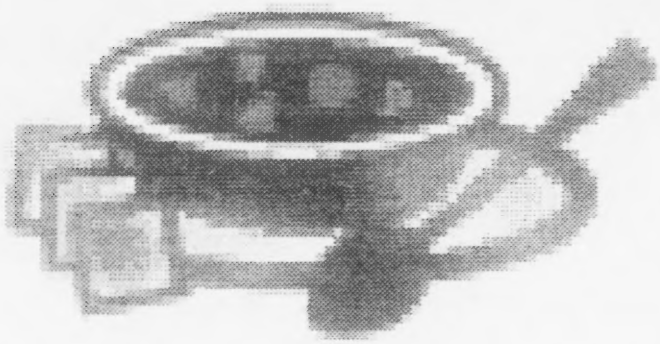
Notes

1.For more information see Paula J. Paul, "Fish Bowls and Bloopers: Oral History in the Classroom," *Magazine of History*, 11:3 (Spring 1997): 43.

2. The section on transcribing is adapted from Pamela Wood, *You and Aunt Arie*, 1977.

PART THREE

Serving It Up



Your interviews are completed, processed and archived. So, now what?

This section of your manual addresses how oral history interviews can be used in a variety of capacities, including: improving writing skills, interpretation and analysis, and as the basis for presentations to the community. Lastly, we provide a section that will help teachers with the issue of assessment.

HOW DOES ORAL HISTORY STRENGTHEN WRITING SKILLS?

Writing is such a natural part of an oral history project that we can't imagine you completing the project without it. And that's one of its benefits. Students learn to write in ways and in the circumstances that they will use writing in the **real world**. From transcribing the tapes to selecting elements to be included in a final product or presentation, each step help them learn that writing is a process of prewriting, writing, revision, and editing. When students take charge of organizing the writing process and the production of the final product, they practice these activities in the most meaningful context, the creation of something that will be shared not only with their teacher, but with their classmates and with a wider community.

The following is a list of some of the tasks involved in doing an oral history project that require writing.

*taking notes for background research
*generating interview questions
*filling out forms
*transcribing tapes
*indexing tapes
*creating portfolios
*invitations to presentations
*press releases
*field notes
*writing thank you notes for interviews
*editing transcripts
*writing biographical sketches
*final presentations

Depending on the nature of the final project, the class can be organized as a publishing company with an editorial board and various committees. Students engage in real-world writing by going through the whole process of preparing a publication. They are responsible for reading the transcripts, further research, drafting, revising, receiving feedback and presenting the final work. They may serve as peer editors for each others work. The two activities, writing and talking about writing, thus stimulate one another.

Regardless of the end product of the oral history project, each step of the way students are working with an eye to creating something more significant and lasting than an arbitrary class assignment and for an audience other than their teacher. That's real-world writing.

HOW DO WE INTERPRET AND ANALYZE OUR INTERVIEWS?

What happens when all the interviews are done and transcribed and we are confronted with a mountain of information (data)? How do we make sense of it? To analyze means to explore systematically. It is the process of looking for patterns in the oral histories you have collected. The following steps will help you and your students in analyzing your interviews:

1. Study and re-study the interviews looking for patterns, key phrases, and speech patterns. One way to think about this is to look not only at **what** is said, but **how**.

2. Establish categories (See examples of categories from Oral History of Churches in South Baton Rouge on the next page.)

3. Label relevant sections of interviews according to categories.

4. Generate themes. In other words, what are the issues, events, and meanings that run through all or most of the interviews.

Questions that might guide your interpretation include:

1. What are the most important points in this interview?
2. What do these stories tell us about history?
3. Based on these oral history interviews, how might we write history?
4. How are the interviewee's stories different from the textbook version of history? Why?
5. What did you learn in this interview that you didn't learn in your textbook history?
6. How do these interviews compare to each other?

CATEGORIES

[The following categories were established by students in the third year of the McKinley Oral History Project when we focused on neighborhood churches. Sample excerpts follow each category and are taken from the students' publication, Visions: The Soul & Spirit of South Baton Rouge Churches.*]*

BAPTISMS

Almenia Freeman, Calvary III Baptist Church I was about thirteen years old and I was baptized down in the creek in the woods. We'll go down and the preacher will go out and stick you in the water with a white flag, you in that little white gown. Majority of the members were there. They take you to somebody's house and dress you and take you on to the church with your white dress on, you had revival and you sit on moaner's bench
and you pray and all that kind of stuff.

Rev. Lionel Lee, St. Joseph Baptist Church Churches are moderner now. We got to build a new church, we have a very fine pool. We don't have go into the Mississippi River now and preach and things to be baptized. Old fashioned baptisms were very much enjoyed by African Americans during that time in the Mississippi River, or out there on the LSU lake, people very much enjoyed that. My mother was baptized in the Mississippi River, and people from that generation. They used to walk for miles, singing down the street — there were not many cars then — just singing hymns until they get to the river, and then they baptized. Great time back in that day.

Ida Mae Whiten, St. Joseph Baptist Church My baptism was an old fashion one. The year I was baptized they must of had about twelve of us and I was the last one to go in the water which was a hallelujah time. It's different from baptisms now. Back then that feeling was like, "Oh Lord." I just can't describe it to you. I mean the church would rock. I mean the singing and jumping and the noise, but now there is silence.

FUNERALS

Almenia Freeman I remember when they took bodies to the house because when I first join that church my mother, if someone would die, they would tell her come lay the person. They didn't have embalming back then. They would put you on a cooling board and lay you out. My grandfather used to make caskets and put you in the casket, then put you in a wagon and take you to the grave yard. They both then combed their hair, put their clothes on. I guess they would put their clothes on the same day. Like, if you died last night, they bury you the same day without an embalming. They wouldn't save you like they do now.

Donald Sterling They used to bury people on Sundays when I was a boy, and they used to have wakes. They used to bring people back to their houses. I guess it was an old African tradition. They would bring the body back to the house and have the wake that night, and the next day they would bring it to the church. And then you would have the funerals at the church. I've been to funerals where wherever you lived at they would bring your body back there and they would have singing. They didn't have no preacher, they would just have singing and they would have food. They would have a lot of food and people would eat and drink and just have fun. And the next day they would

have the funeral.

TRADITIONS

Almenia Williams When I was a little girl, there were other things that went on at Calvary, like we used to contact a local funeral home and get a coffin. They would bring the coffin in the church and they would keep it closed until the end of it, and then they would have somebody in the church to be the deacons, I mean other than the deacons, and someone else to be the ushers, and someone else to be the preacher and they would have like a mock funeral for the Devil. Portions of the services they'd have candles lit and turn the lights out. And then at the end they'd let everybody walk around and look at the casket as you do now, and they would have a mirror in it so when you look at it you saw yourself.

SPIRITUALS, GOSPEL, AND A SONG IN MY HEART

Annie Kimble, Ebenezer Baptist Church I got religion in 1931, on August 16. I even know what the man was singing. "Swing low chariot, let's take a ride," that's what he was singing. When I came out, when I came back, I was a new person. The world didn't look the same and I didn't feel the same and the people didn't look the same. I'm born again. I didn't make no mistakes, I can feel it all in me. I got Jesus in my life. I'm satisfied. I'm going home.

Eula Mae Hatter, New Prospect Baptist Church, WXOK Radio Station We didn't know of gospel when I was a youth at that time like we know of it today. First, there were spirituals, Negro spirituals, and then came blues, and then jazz and then gospel. This is the order of our music types in black music. And gospel didn't come in until the thirties. I was a child during that time, too, during the thirties, but there were not many activities, church activities. We had Sunday school, we had eleven o'clock service, we had Baptist Training Union, that's in the evenings, and then the night service. And that was it.

I say that gospel is the word of God put to music. Spirituals come from the cotton fields. These are the songs that our fore-parents sung when they were picking cotton or raising gardens and that type of thing. They sung spiritual songs. Songs without music. The hymns have come from the hymn book where you have the notes and the musician sits down, reads the notes and plays the hymns and that's how I describe it, a hymn from spiritual song.

Betty Parker, Mt. Gillion Baptist Church I used to be a member of the choir, but I have heart trouble. I cannot hold a key and stuff like that; I get tired. Oh, but I sing when sometimes the pianist is late. They always say, "Betty, start a song." I always have a song in my heart, you know I keep a song in my heart.

THE ROLE OF WOMEN

Ida Mae Whiten Women play a very important role in the church and they still do. I feel the women is the leader of a lot of things at the church. I really must say that they're much stronger in the church than back then. Back then they didn't have women preaching but now they do. The duties of the mother of the church is very much like a leader. She comes right after the pastor. When you need something but couldn't get from the pastor, you go to the mother. You go to the mother for advice or whatever she feels she could do for you. She's like your mother, she listens to you. You talk with her really for anything.

HOW DO WE SHARE WHAT WE'VE LEARNED?

As much of what we've said before has suggested, oral history interviews can be turned into a wide variety of products, from a tape and index on the library shelf to a documentary video ready for broadcast. A **magazine** format is probably one of the most common for school-based oral history projects. There are several examples of such publications in the bibliography.

Here are some other formats you and your students might consider.

Community day: Invite your interviewees to school and celebrate with discussion and refreshments.

Slide Show: Slides of interviewees and landmarks that you discuss can be shown with audio excerpts from interviews interspersed.

Publication: This can be as simple as a xeroxed compilation of interview excerpts.

Exhibition: Create a museum display with photographs, timelines, and interview excerpts.

Creative Writing: Turn your interviews into stories, poems, and/or plays.

Dramatic performances: Perform monologues, plays, readers theater. Students become playwrights, producers, directors, and actors.

Other **print media** like maps, brochures, cartoons, photo collages.

Murals.

Walking Tour of the neighborhood being studied.

Peer teaching.

Life-map of person interviewed.

Quilts.

Web page.

Whatever format you and your class choose, we strongly encourage you to make every effort to share it with the community from which the interviews came. Books and magazines should be given to participants and made available for purchase in the local area. An end-of-the-

project reception and presentation is an excellent way of thanking those who helped you and of sharing the information you gathered. Even if your class published a book based on their interviews, a slide-tape show featuring interviewee and other relevant photos coordinated with selections from the tapes make it possible for your audience to see and hear for themselves the raw material on which it is based. Encouraging discussion between the audience and your students after the presentation will elicit more stories and reinforce for both groups the importance of the work completed and the value of continuing to collect these unique stories.

TEACHER TALES:

When coordinating the neighborhood church project, we formed two teams, with each team working on different final presentations. One team worked on the final publication. They compiled histories of the local churches, created a photo essay, and organized interviews thematically. The other group focused on the history of gospel music. For the final presentation, they invited local gospel choirs to perform and created a museum display tracing the history of African American spiritual music. Both groups shared information from their interviews with the public and invited the audience to discuss the topic.

Toby Daspit
McKinley Summer Youth Oral History Project

BEST COPY AVAILABLE

HOW DO WE ASSESS ORAL HISTORY WORK?

Assessment of student work should be ongoing and include student self-assessment. The goal is the completion of the oral history project, not the grade. What needs to be assessed is what students learn in the *process* of doing an oral history project. If student learning is the goal of assessment, then who better to determine this than students? Consequently, we suggest that the primary form of assessment be **student portfolios**. The goal is to encourage students to be self-directed and lifelong learners. Portfolios are one way to begin to have students set their own learning goals. At the completion of a project, students may do a self-evaluation based on their portfolios. This evaluation would ask them to reflect and write on the following questions:

1. What did I set out to learn?
2. What did I learn?
3. What did I learn about myself as a learner?
4. What are my strengths and weaknesses as a learner?
5. Where do I go from here in continuing my assessment?
6. What do I still want to learn about the topic?

The portfolio provides only one form of assessment that teachers and students can benefit from. If evaluation and feedback are to be ongoing, then periodic checks need to occur throughout the process. We also understand that teachers might need more concrete records of assessment. The following evaluation tools are provided to give students more intermittent feedback regarding their progress on the following areas:

1. Interviewing
2. Individual presentations.
3. Group projects

We believe that students should be included in determining the evaluation procedure from the beginning if this is possible. Giving students a voice in evaluation is one way they can shape their own learning environment.

On the next page we have provided an example of a group self-evaluation for the interview itself.

STUDENT POST-INTERVIEW REVIEW QUESTIONS

After the interview is finished, the group should meet to review the session, including the notes taken during the interview, to see if there are additional questions that need to be asked of the interviewee, to discuss the mechanics and content of the interview, and to plan subsequent interviews. This is part of the ongoing self-evaluation process. Written answers can go into the student portfolios.

1. Is the technical quality of this tape good? Is the audio clear? Loud enough? Is there background noise? If there are any problems, what can we do next time to avoid them?

2 Did we ask open ended questions? Did we ask good follow-up questions?

3. What did we learn about the topics we covered?

4. What questions should we ask in the next interview, either with this interviewee or another?

5. What did we learn about doing interviews?

6. Are there any topics discussed that we need more information on? Anything that is unclear?

7. What did we each learn about ourselves as a result of doing the interview?

8. What should we do differently next time?

SAMPLE EVALUATION FORM FOR ORAL HISTORY PRESENTATIONS

[Toby Daspit — I used a version of this form in my New Iberia class. All students were given the form, and the grade was based on a combination of the instructor's evaluations and those of the students'. Teachers can adapt this for their needs. It works for both individual and group presentations.]

Please evaluate the presentation with the following criteria:

TOPIC: Is the topic relevant to this course and appropriate for this audience?

_____/10

PREPARATION: Is the presenter adequately prepared?

Does the presentation display appropriate research into the topic area?

_____/20

PRESENTATION/INFORMATION: Are the ideas presented in an interesting,

informative, and effective manner?

Is the information educational?

Did you learn something new about the topic from the presentation?

_____/50

TEACHING AIDS: Are audio/visual aids used effectively?

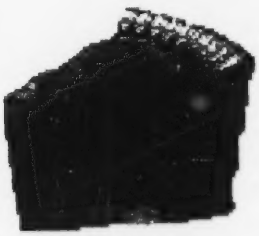
Are other materials/props used effectively?

_____/20

TOTAL: _____/100

PART FOUR:

Lagniappe: A Little Something Extra



CHEF'S FAVORITE RECIPES
Lesson Plans

The Mighty Mississippi: An Oral History Project for Environmental Science
Angela LaGrange Scott

Nature and Scope:

This theme is designed for use in an elective environmental science course (eleventh and twelfth grade participants) at a private high school in Baton Rouge for a study of the local environment and water resources and quality. In Environmental Science, concerns about water are repeated throughout the course, but this oral history project would be part of an intensive nine weeks study of the local water resources and quality. The state curriculum in environmental science is broad in scope and water and water quality are overriding themes throughout the curriculum guide. Additionally, the impact of humans on the environment is a component of every unit of study in the guide. Studying the Mississippi River allows for investigation of water as a resource and for the impact of humans on the environment. The high school serves primarily affluent, caucasian students from the suburbs of Baton Rouge. The goals of this study are:

1. Students will become actively engaged in studying about the historical impact of the Mississippi River on their community.

2. Students will learn how the river influences the lives of people of all cultures, ethnic groups, and social classes.

3.Students will learn how flood control, sediment flow, the velocity of the water, and the actions of humans north of Baton Rouge impact the wetlands, delta formation, and wildlife.

4. Students will become familiar with multiple perspectives on regional events.

5. Students will learn how to use the techniques of an effective interview.

6. Students will learn how to write from oral accounts.

7. Students will make connections between history, science, and writing.

Informing Colleagues:

Before the project began, I would inform my administration both in a written and oral format outlining the goals of the study and the procedures. I would provide my department head with

weekly updates throughout the nine week session. Additionally, I would send a memo to all members of the school faculty asking for their support on this project. I would invite them to participate in any way they could — by being informants for my students, by integrating these ideas into their current lessons of study, and by serving as a resource for potential leads in the project. Certainly, the librarian and the history teacher would work closely with me to make the project as comprehensive as it could be, The librarian will provide background material and references for the students to use and the history teacher can help me to get the students to speed on their own knowledge. The librarian would also have access to cassette recorders and video recorders that could be used throughout the interview process.

Motivating the Students:

I envision sharing with my students my own oral history project from this course and what I learned from it. Also, I will share parts of the McKinley video to show the students that other high school students have done oral history projects and succeeded. I would like to invite a dynamic speaker to our classroom to be interviewed by me (or another interviewer) as a model for what could happen to them.

Planning with the students:

Students would brainstorm and work in small groups to determine a specific area of interest about the Mississippi River that would be of interest to them (I would expect these topics might be related to some of the specifics mentioned in the nature and scope of the project, but I do not think we would have to be limited to these ideas alone if there is a valid, "doable" project that the students initiate).

Organizing Committees:

Once the topic is firmly established the students will decide what kinds of committees are necessary to complete the project. At this time, students will choose which committee they will join to complete the project. Each committee will be assigned a particular aspect of the project. Ideally, all students will be able to participate in every aspect of the oral history (i.e., everyone has an opportunity to participate in an interview, in transcriptions, in coding, in writing, etc. in some capacity).

The students will then develop a time line and a list of necessary steps to complete their chosen project. The following list is a proposal of how this might work in a high school classroom. I would guide them specifically through the use of the equipment and the steps for interviewing on an as needed basis throughout the nine week period.

Gathering Data:

After determining a specific topic or series of topics that the class would pursue, the students would visit the library and find other resources (example: DEQ, Corps of Engineers, Old River

Control Structure, etc.) to find the necessary background material.

After conducting research, students would be able to design a series of possible interview questions. They would decide if there are certain questions they want to ask all informants and where they might like to see the project directed.

Students will then look for informants who might be able to provide them with the sought after information. Students will contact the informants, schedule interviews, and conduct interviews (more than likely all of this will occur outside of classroom time as homework activities).

After the data is collected, the students will partially transcribe the audiotapes and check their transcriptions with their narrators. Coding and sorting of the transcriptions by the group members can then be done. If necessary the students will research their topic further or conduct follow up interviews.

Writing up the Results:

Students will have the opportunity to determine what format they would like to write up the results. In the past, environmental science classes have created magazines about the wetlands which have proved quite successful because different students were able to write individual or group articles and many creative and artistic talents were utilized. I think this project would be particularly suited for a magazine type format. Although students will choose ultimately how they would present this information in a written format, writing would be integral throughout the entire process. (In some ways, the process is more important than the final product in this project.)

If the students did produce a magazine as a product, I can easily see publishing it for the entire school, just as our newspaper is published.

Communicating the Results:

Results can be presented in the form of a written publication, but I can envision other presentations as well. Students would brainstorm how they would like to present their data. I can envision a school symposium where the students could present their work to other students, faculty, and parents. My students typically like to perform and I can see them performing a skit or some other dramatic production for other science classes within our school or in neighboring elementary schools. There are many options for public communication of our results, and I think this ultimately depends on the particular students who conduct the project and the nature of their project what method would be most appropriate.

The results from this project will influence the students who conduct the project in how they feel about the Mississippi River and how they view their personal impact on our community's water resources. If the presentation of results is public (ideally), the students will influence the school's students, faculty, and parents when they present their findings. Also, those interviewees may be forced to think about things in ways they have not in the past because of the interview process and they might be impacted as well.

Assessment:

Assessment is one of the trickiest issues in a project like this one. I think I would allow the students to devise an appropriate assessment tool for this project as part of their brainstorming and planning. I would encourage self assessment, peer assessment, and teacher assessment throughout the entire process. I would allow time for evaluation and progress reports regularly (at least once a week) and would encourage the reevaluation of our assessment tool as the project progressed. I would look for change in the students over time, and growth in communication skills, in writing, and in working with others, throughout the process.

Louisiana Cajun Language and Culture During the 20th Century

Terri Hammatt

Students: 5th grade French students (about 50 percent of the students are white and 50 percent are black; about 20 percent receive free lunch privileges)

Teachers: French teacher and 5th grade social studies teacher

Project Design:

Goals and Objectives:

1. Students will realize that some people in Louisiana speak French as their native language.

2. Students will become familiar with the unique life experiences of Louisiana Cajuns.

3.Students will become familiar with the role of French culture and language in South Louisiana.

Collaboration:

This project will require collaboration between the French teacher and the social studies teacher for several reasons. First, the French teacher spends only 30 minutes daily with the fifth grade class. Secondly, the French teacher's primary job is to teach language. Collaboration between the two teachers will enhance understanding for students so that a) both French and English will be the languages of instruction and b) both the social and linguistic aspects of Cajun life will be examined. Furthermore, the topic is a perfect "fit" for the social studies curriculum since 5th graders study explorers and French migration to the New World. The French 5th grade curriculum also consists of making connections with local communities who use French as an everyday language. Finally, to help us with this endeavor, the school librarian will be notified of the impending unit so that he can provide as many references as possible.

Motivating Students:

Preliminary activities to expose children to the Cajun French language and culture will be implemented before engaging students in the oral history project. Possible activities include the following:

1. For homework, ask students to make a list of as many French words as possible in Baton Rouge (names of streets, stores, restaurants, etc.). They can have help from mom or dad. As a homework review the next day, list all of the words on the board. Ask students why they think we have so many French words in our town. The collected vocabulary can form the heart of a vocabulary. By adding verbs, sentences could be produced.

2. Divide students into small groups (partners, preferably). Give each group a map of Louisiana. Ask students to locate the following places of the map: Belle Rose, Grand Isle, Baton Rouge, Grand Coteau, Maringouin, Chataignier, Ville Platte, Vacherie, Grosse Tete, Larose, and Des Allemands. Then have students guess which of the following English translations go with each place name: Beautiful Rose, Big Island, Red Stick, Big Knife, Mosquito, Chestnut Tree, Flat City, Cowbarn, Big Head, The Rose, and The Germans. Discuss the location of the cities. Are they mostly in the north of Louisiana or in the south? Are they mostly grouped in eastern, western, or central Louisiana? Are they close to water or away from the water? Have students hypothesize reasons for their answers.

3. Have a class discussion on ancestors. Have students talk about what ancestors are, and if they know from which country or region their personal ancestors came and how they got here. Then ask students if they know from which country the Cajun people of Louisiana came. See if students can locate the countries on a world map.

Using the book, *Le Petit Acadien*, by Edith Comeau Tufts, have students find out the answers to the following questions:

Where is Acadia?

How did the Acadians get from France to Acadia?

When did the Acadians leave France for their new country?

Why were the Acadians forced to leave Acadia?

Where did they go when they left Acadia?

How does the story of the Acadians make you feel?

4. A class trip to Acadian Village or Vermillionville in Lafayette to experience Cajun heritage first-hand. Before going on the trip, students should think about what they might see on their trip. When they return, have them discuss what they saw (or didn't see).

Planning with Students:

The teachers will lead students in a brainstorming session concerning the kinds of things students would like to learn about Cajuns. Possible questions could be the following:

1. What were your experiences as a Cajun child growing up in South Louisiana?
2. What language/s did you speak?
3. Where did you live?
4. How did you get to school?
5. Were you ever punished for speaking French?
6. What kind of games did you play?

Have students get into small groups of four or five. Teach them how to use tape recording equipment and have them practice using it in their groups. Then invite a Cajun guest speaker to class for a practice interview. Have some students ask questions while others handle the recording equipment. After the interview have students listen to the tape and evaluate which questions elicited the most interesting answers. Discuss the difference between open-ended and closed questions.

Cajun Oral History Days:

Organize/Plan two Cajun Oral History Days in which Cajun speakers will be invited to the school. This special event will be held in the auditorium. Five or six narrators should be invited for each day. Each small group will interview one narrator each day. (One of the purposes of the Cajun Oral History Days at the school is to alleviate the problem of transporting elementary school children to sites where they would be able to meet Cajuns). Compose as a class a letter to send to possible interviewees inviting them to one of the Cajun Oral History Days. Have students copy the letter and send it to the contacts. (Some students may have relatives or friends who are Cajun. They are also possible interviewees).

Gathering Data:

All students will participate in two interviews with their small groups. Students will have special roles for the interview. Some will operate the equipment while others conduct the interview. Others will observe the interview, noting ways to improve them in the future. After both interviews have been completed, groups will transcribe the two most important things they believe each narrator communicated to them during their interviews. They will also be asked to outline what was said by the interviewee and to write in a paragraph how the interview made them feel.

Writing Up Results/Communicating Results:

Students will be asked to summarize in writing what they learned (regarding both language and culture) from each interview. They will be encouraged to include any pictures, maps, or drawings to support their paragraphs. Students will present their findings to fourth grade French students.

Assessment:

Students will receive a grade for their work in committees and for their summary regarding what they had learned from each interview.

The Illinois Central at the Louisiana Arts and Science Center: What Stories Can it Tell?

Susan Tittlebaum

Goals and Objectives:

This oral history project will take place during the summer of 1997, and will involve the students from the YouthALIVE! Program at the Louisiana Arts and Science Center (LASC). The youth are females (ages 10-17) and the focus of the program is personal empowerment in math and science. This grant funded program (funded by the DeWitt Wallace Reader's Digest Fund in partnership with the Association of Science and Technology Centers) affords the museum the opportunity to keep the same students for an extended period of time. The students are all African American and more than 90 percent are from low income families. The girls in the program are returning for their fifth summer of math and science-based activities. The Louisiana Arts and Science Center is housed in the old Illinois Central railway station in downtown Baton Rouge. The LASC train exhibit consists of a 1918 steam engine, a mail car, passenger car, a dining car, and a private car. LASC is a community based, nonprofit organization that serves the citizens of Baton Rouge and surrounding areas. The YouthALIVE! students have been actively involved in the life of the train and have often assisted with giving tours to younger visitors. The train is currently closed for renovations. This offers our students time to collect stories and conduct research that can be used in conjunction with the grand reopening of the train. The goals of this project are listed below.

1. The project will seek to assist the students in understanding the basic physics concepts incorporated into the train.

2. The students will develop a geographical and historical perspective as they research the cities served by the train.

3. The students will become actively engaged with the technological advances in train travel.

4. The students will learn to listen (a skill they need to work on!) as they interview people who have ridden on the train.

5. The students will learn the techniques of a successful interview.

6. The students will learn about "train protocol."

7. The students will improve their written and oral discourse through question writing, verbal dialogue with interviewees, transcribing, and sending "Thank You" notes.

8. The students will experience different cultures and perspectives as they move out into the

community to interview people possibly quite different from themselves.

9. The students will develop a set of "interview manners" for interviewing older adults.

Informing Colleagues:

I have met with the director and the staff of the museum to familiarize them with the goals of this project. The train, an icon exhibit that everyone loves, is undergoing renovation and will be closed throughout the summer. There has been much discussion on how to make the train more interactive and more "alive" as the public tours the interior. The oral history project offers the opportunity for the visitor to hear the actual voices of people who rode on the train. Their stories will echo through the isles of the train, filling it with images of yesterday. Everyone on the staff is excited about the possible outcome of this project and its potential impact on the community. The voice of people, collected by children . . . to be shared as a living history of what our city was like long ago, has the capability of making the beloved train a viable connection between the past, the present, and the future. The public relations officer will assist with disseminating the information to the press and to the community. The students will do a brief "in-service" with the board of directors.

Motivating the Students:

I will share my own oral history project with the students, and, since one of the people I interviewed is on staff at the museum, the role of the interviewer and the interviewee will be comfortable to the girls. They will see that *real* people are engaged in collecting this type of history. I will let them practice interviewing each other and I will video tape the interviews. Following the activity we will view the footage and offer a group critique. I will also talk to them about the McKinley High School project. Many of the children live in the area of McKinley High School, and two of the girls are current students in the tenth and twelfth grades. Miss Carolyn, a museum staff member, is a graduate of McKinley High School, and she has offered to talk with the girls about her old high school. I will interview Carolyn in front of the students so that they will have the opportunity to observe a "live" interview. I would also share my New Iberia experience with the students.

At this time I would introduce the equipment, demonstrate the proper use of the equipment, and allow time for questions and hands-on manipulation of the recording materials.

Planning with the Students:

Students will brainstorm about what type of person they would like to interview. Some possibilities are: passengers, porters, cooks, baggage car staff, engineers, etc. We will discuss as a group how to find these people and where we might begin to look...(I am already planning on putting

something in Smiley Anders column as a query for possible interviewees). I think it would be interesting for a few of the students to interview retired staff members of LASC, to see what they remember about the train as an exhibit. There is also a model train city inside the museum. Some of the students may want to investigate the story behind that exhibit.

Organizing Committees:

Once the students have decided who they would like to interview, I will let them divide into groups. Possibly, the groups may center around people who were once passengers on the train and people who were once staff on the train. Each committee will be assigned a specific task, with the primary objective being that each member of the group has a turn interviewing, transcribing, and taking pictures. The students will develop their own time line, with focus being on a finished project by the end of the year.

Gathering Data:

The students will begin in the LASC archives to do research on how the train depot made the transition from active train station to an active museum. They will look in old documents and records to determine the activity of the old train station in its heyday. The students will explore what kinds of trains utilized the station, where they came from and where they went, why trains passed from popularity as a mode of transportation, and how did technology change the train.

After the background of the train has been established, the students will begin to decide whom they will interview. There is a retired train porter living in Baton Rouge. Mr. Broussard is in his early 80's and has spent most of his life working on the Illinois Central Railroad. I would like him to share his story with the students.

I will incorporate the "science" of the train by having a local physics teacher do a workshop with the students on the physical science concepts incorporated into the workings of the train.

After the interviews are complete, partial transcriptions will begin. Indexing will assist the students in looking for major themes.

Writing up the Results:

Students will assist in determining how this project should be written up for the public. Possibly they would like to do story boards or pieces of transcription along with pictures and captions of the people interviewed. Maybe they would like to do a time line similar to what was done with the McKinley project. The students are comfortable with the concept of journaling, and this would be a new component that they could add to their journals.

Communicating the Results:

I can envision the students doing a presentation for the LASC staff and board of directors, as well as a public performance in the auditorium. I would hope that funds could be generated to allow the students to act as tour guides on the train. Possibly dressed in period costume, the students

could share the stories and the voices of the people they interviewed. I can also see the students coming up with shadow box exhibits about the individual that they interviewed. They did this once before on women scientists living in Baton Rouge. They did a great job and it was very well received by the public. The shadow boxes could contain memorabilia from days gone by, as well as artifacts that tell about the person.

Assessment:

Since this is "informal science education" and the students have a choice of whether or not to be a part of this project, assessment is not in the form of a grade to be turned into the office. Rather, we will assess the project as a group. We usually share journal excerpts, talk about the goals we set out to accomplish, and do a rather extensive self assessment. Peer assessment is important in that it allows the groups to interact on a different level. I would also do my own evaluation of the growth that took place in the students throughout the project.

Oral History with Eighth-Graders

Vikki Tangi

This project will incorporate oral history as a cross-curricular thematic unit for one class of eighth-grade students in West Baton Rouge Parish under the auspices of the West Baton Rouge Museum in Port Allen. In conjunction with a study of Louisiana History and English Language Arts (as mandated by the Louisiana State Department of Education), eighth graders will work under the direction of the Education Curator and the Outreach Coordinator (Vikki Tangi) exploring one particular aspect of the sugar cane industry in West Baton Rouge Parish since World War II. The specific topic will be determined by the students as a group.

Rationale:

The Louisiana State Department of Education mandates Louisiana Studies for all eighth-graders, eleven weeks of which are devoted to modern history, which begins with the 1930s. The curriculum requires attention to agriculture, employment, social problems, and the quality of life, as well as other topics. The aforementioned topics all relate to the sugar cane industry and changes in the lives of community members after World War II. These topics can be explored in a way that is innovative and exciting to students and which will enable them to master the Social Studies content area while developing the required English Language Arts skills designated by the State Department of Education. By taking this unique approach to study of history and language arts, students will meet both the general and specific goals described in the Louisiana Studies curriculum guide (attached) and the general expectations of the English Language Arts guide.

The project will encompass six weeks of study, during which time museum representatives will go into the school to provide an over view of the unit's goals. During brainstorming and discussion sessions, students have an opportunity to implement their own ideas in the shaping of the project. To be certain that state curriculum guidelines are being followed, the classroom teachers and A.P.I. will be consulted prior to finalization of intended course of study.

Students will make 3 trips to the West Baton Rouge Museum during class time and will be encouraged to visit the museum at least twice outside of class. Students will watch a short video which gives an historical account of the sugarcane industry in Louisiana. They will also observe a miniature sugar mill which shows early 20th century technology. Students will then listen to taped oral histories of local people whose lives were intertwined with the sugarcane industry. (This new addition to the museum will be completed by October, 1997.) By touching photographs of the faces of these people, students will activate their recorded narratives. Students will also have access to the books and vertical files at the museum library.

Volunteer senior citizens will go to the school to tell their own stories. Students will observe an interview in progress, and then they will do impromptu interviews with the guests.

Students will write letters to other individual senior citizens whom they know, to nursing home residents, and to the editor of the two local (West Baton Rouge Parish) newspapers explaining the project and seeking interviewees. Students will form pairs for interviewing and will conduct two interviews per pair. Students who are unable to conduct interviews outside of class will select interviewees who are able to go to the school for interviewing.

Because of limited funding, the combined student projects will be compiled into a booklet which will be published in-house, between the school and the museum. The booklets will be for sale at both the museum and the school for a minimal fee which will be used for future oral history projects with the school. Students not involved with the project per se will have the opportunity to participate in the design and printing of the booklet.

Specific learning experiences will include: individual reading of assigned material, research, journal writing, short in-class writing activities, a final written report, and an oral presentation. Group experiences will include brainstorming sessions, paired research at the museum, small group practice sessions with recording equipment, paired interviewing, and a final presentation. Students will be encouraged to incorporate music, drama, and/or art into their presentation. These extra efforts may be all-class inclusive, and not limited to paired work.

Because this project involves interdisciplinary learning, it will be necessary to have the cooperation and support of both the English and social studies teachers of the students participating. Details of student selection and coordination of material and assignments will require thorough advance planning.

Due to the ages of the students (13-14), parental support will be critical. Therefore, parents will be required to sign a statement of support, as well as general permission for off-campus work and interviewing.

Grades will be determined by those museum representatives overseeing the project and interacting with students, as well as classroom teachers. Specifics of grading responsibility will be jointly agreed upon in advance, with classroom teachers incorporating the Oral History Project grades with other classwork grades.

This project will offer a variety of benefits to both participants and community members. Students will experience numerous learning experiences and develop new skills. Teachers will learn to provide creative, interdisciplinary planning, instruction, and evaluation methods. Museum workers will be able to extend a wealth of resources to students and also develop community awareness and support of museum facilities. The interviewees, all senior citizens, will experience a renewed sense of their own ability to contribute to the education of young people and to give a part of their own unique life experiences and perspectives to their community in a permanent record.

Time Line for Eighth-Grade Oral History Project:

June and July: Education Coordinator and Outreach Coordinator (V.T., self) will meet twice weekly to fine-tune goals, objectives, course outline, resources available and still needed (assuming funding has been provided), and how students will be evaluated.

August: Letter will be sent to school principal explaining program and offering it for selected students during the middle of the second semester.

September: Principal and social studies and English teacher will meet with museum staff members to further discuss program. (Hypothetically, we are assuming the program will be accepted. Students who are to be invited to participate will be notified.)

October: Students will attend "Sweet Celebration of Sugar" at museum as informal introduction to facilities.

November and December: Teaching and administrative plans will be finalized.

January: Students chosen to participate and their parents will attend informational meeting at school. Contracts defining responsibilities and scope of work will be signed.

Mid-February
Monday: Project begins. Museum staff will meet at school with students. Students will see interview in progress. Students will meet other senior citizens whose lives reflect changes in sugar cane industry. Students will brainstorm how topic will be handled. While topic involves changes in community since WWII, various avenues may be pursued: social, political, economic. and others.

Wednesday: Students will go to museum for first introductory exposure to resources available. Students will be given demonstration of equipment and given materials to study at home regarding use of same. Students will be given their own time-line of dates for specific assignments to be completed.

Friday: Museum workers will meet with students at school for practice use of equipment and role playing of interviews with each other.

2nd week: Students will practice interviewing techniques with parents, sharing results with class members. Students will continue meeting with museum representatives both at school and at the museum. Classroom teachers will be equally involved with sharing in instruction and class discussions.

3rd week: Students will conduct first formal interview in pairs, with one person handling equipment and one person asking questions. Students will decide what form their final project will take.

4th week: Students will conduct second interview, reversing roles.

5th week: Students will write up their findings and prepare for presentation.

6th week: Students will provide an oral and visual representation of their findings. As part of presentation, students will share how this work connects the past with the present and the future. Following presentations, students will discuss how this approach to reading, research, writing, and oral presentation has altered their view of the learning process. Students will discuss whether they would like to display or make public their work.

General Goals of the Louisiana Social Studies Program:

Develops an understanding of the relationships between human beings and their social and

physical environments in the past and present; develops an understanding of the origins, interrelationships, and effects of beliefs, values, and behavior patterns; and applies this knowledge to new situations and data.

Develops the competencies to acquire, organize, evaluate, and report information for purposes of solving problems and clarifying issues.

Examines one's own beliefs and values, recognizes the relationship between one's own value structure and own behavior and develops human relations skills and attitudes that enable one to act in the interest of oneself and others, and develops a positive self-concept.

Specific Goals of the Louisiana Social Studies Program:

As a result of completing this course in Louisiana Studies, students should be able to: discuss major political, military, economic, social, and cultural events from Louisiana's past; demonstrate a strong command of Louisiana geography, including basic state geographic knowledge, general map and globe skills, and fundamental geography concepts, themes, and generalizations; define the rights, privileges, duties, and responsibilities of Louisiana citizenship.

OTHER COOKBOOKS

Oral History for Secondary School
Selected Bibliography

1. How To Do Oral History

Brady, John. *The Craft of Interviewing.* New York: Vintage Books, 1977. [A journalist's perspective on interviewing with good examples on how to deal with difficult questions.]

Hoopes, James. *Oral history: An Introduction for Students.* Chapel Hill: University of North Carolina Press, 1979. [Somewhat dated but pitched for high school and undergraduate students.]

Ives, Edward D. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History.* Knoxville, Tenn.: The University of Tennessee Press, 1980, second edition 1995. [The best, most succinct introduction. Especially strong on the technical side of using tape recorders.]

Jackson, Bruce *Fieldwork.* Urbana, Ill.: University of Illinois Press, 1987. [This is the one to use if you are interested in doing video.]

Ritchie, Donald A. *Doing Oral History.* New York, NY: Twayne Publishers, 1995. [An excellent, comprehensive guide, by a former president of the Oral History Association and the director of the US Senate's oral history program.]

Thompson, Paul. *The Voice of the Past: Oral History.* Oxford: Oxford University Press, 1978. [Very good on strengths and weaknesses of oral history and the moral and ethical implications of this kind of research.]

Yow, Valerie Raleigh. *Recording Oral History: A Practical Guide for Social Scientists.* Thousand Oaks, Calif.: Sage Publications, 1994. [Another good general guide, aimed at those in the social sciences rather than humanities.]

2. How to Use Oral History in the Secondary Classroom

Brown, Cynthia Strokes. *Like It Was: A Complete Guide to Writing Oral History.* New York, N.Y.: Teachers & Writers Collaborative, 1988. [Straightforward, thorough guide to using oral history in secondary classrooms with a focus on producing written histories. Lots of sample lesson

plans and sug gested activities.]

Gardner, Joel R. "Using Oral History and Folklore in the Classroom" *New Jersey Folklore Society Review*. Vol. XI No. 1-2 Spring-Fall 1990.

Lanman, Barry A. and George L. Mehaffy. *Oral History in the Secondary School Classroom.* Oral History Association, 1988. [Soon to be updated]

Puckett, John L. *Foxfire Reconsidered: A Twenty-Year Experiment in Progressive Education.* Urbana & Chicago: University of Illinois Press, 1989.

Sitton, Thad. *Oral History: A Guide for Teachers (and Others).* Austin: University of Texas Press, 1983. [Currently the most comprehensive introduction for teachers.]

Wigginton, Eliot. *Sometimes a Shining Moment: The Foxfire Experience.* Garden City, NY: Anchor Press/Doubleday, 1985. [A history of how Foxfire, the grand daddy of high school based programs, got started, with a thorough discussion of Wigginton's philosophy of teaching and detailed plans for classes based on student-centered learning and oral history/cultural journalism.]

3. Examples of Secondary School Oral History Publications

Long, Long Ago, Bell Gardens, CA: Suva Intermediate School. [Series published by Michael Brooks' middle school students with a brief explanation of the oral history process.]

MacLeod, Jay. *Minds Stayed On Freedom.* Boulder, Colorado: Westview Press, 1991. [Excellent example of student-centered project by eighth and ninth graders in Mississippi.]

"Remembering the Past, Living in the Present, Focusing on the Future." *Community Stories Literary-Photo Journal*. Scott's Branch H.S. Gifted and Talented Program. Community Stories Program. Summerton, South Carolina: Summer 1995.

Wigginton, Eliot, ed. *The Foxfire Book.* Garden City, New York: Anchor Books/Doubleday & Company, Inc. 1972 and *Foxfire Two* through *Ten*. [The one that started it all.]

4. Context for Doing Oral History

Butchart, Ronald E. *Local Schools Exploring Their History.* Nashville, TN: The American Association for State and Local History, 1986.

Kammen, Carol. *On Doing Local History.* Nashville, TN.: The American Association for State and Local History, 1986.

5. Theoretical and Methodological Issues

History. Albany, N.Y.: State University of New York Press, 1990.

Gluck, Sherna Berger and Daphne Patai, eds. *Women's Words: The Feminist Practice of Oral History.* New York: Rutledge, 1991

Grele, Ronald J. *Envelopes of Sound.* Chicago, Ill.: Precedent, 1975

The Personal Narratives Group. *Interpreting Women's' Lives.* Bloomington and Indianapolis: Indiana University Press, 1989.

Perks, Robert and Alistair Thomson. *The Oral History Reader.* New York, NY: Routledge, 1998.

Portelli, Alessandro. *The Death Of Luigi Trastulli and Other Stories.* Albany, NY: SUNY Press, 1991.

Samuel, Rapheal and Paul Thompson, eds. *The Myths We Live By.* London and New York: Routledge, 1990.

6. Books Based on Oral History

Brown, Cynthia Stokes. *Ready From Within.* Trenton, New Jersey: Africa World Press, Inc., 1990.

Caro, Robert A. *The Years of Lyndon Johnson: The Path to Power.* New York: Vintage Books, 1983. [Along with Williams' *Huey Long*, a model of the use of interviews in political biography.]

Etter-Lewis, Gwendolyn. *My Soul Is My Own: Oral Narratives of African American Women in the Professions.* New York: Routledge, 1993. [A professor of English, Etter-Lewis specializes in sociolinguistics with a focus on gender differences in spoken and written language.]

Etter-Lewis, Gwendolyn and Michele Foster, eds. *Unrelated Kin: Race and Gender in Women's Personal Narratives.* New York and London: Routledge, 1996.

Greene, Melissa Fay. *Praying for Sheetrock: A Work of Nonfiction.* Reading, MA: Addison-Wesley Publishing Co., 1991. [Race and power in rural Georgia in the 1970s. Greene uses extensive quotes from her interviews, and the voices of her informants are especially strong and vivid.]

Hall, Jacquelyn Dowd, James Leloudis, Robert Korstad, Mary Murphy and Lu Ann Jones, and Christopher B. Daly. *Like A Family: The Making of a Southern Cotton Mill Work.* Chapel Hill and London: UNC Press, 1987. [A superb example of the integration of oral history material into an analytical and narrative framework. The "voices drive the narrative . . ."]

Hampton, Henry and Steve Fayer. *Voices Of Freedom.* New York: Bantam Books, 1990. [Companion volume to the Eyes on the Prize documentary film series on the Civil Rights Movement. Organized thematically.]

Hareven, Tamara K. and Randolph Langenbach. *Amoskeag.* New York: Pantheon Books, 1978. [Life and work in a New England textile mill village. A good example of the use of edited transcripts.]

Hronek, Pamela Claire and Mary Logan Rothschild. *Doing What The Day Brought.* Tucson & London: The University of Arizona Press, 1992.

Hurmence, Belinda. *My Folks Don't Want Me To Talk About Slavery.* Winston-Salem, North Carolina: John F. Blair, 1984.

Jackson, Joy J. *Where The River Runs Deep.* Baton Rouge: Louisiana State University Press, 1993. [A biography of Jackson's father, a Mississippi River pilot. Jackson was the long-time director of the Regional Studies Program at Southeastern Louisiana University.]

Kingsolver, Barbara. *Holding The Line: Women in the Great Arizona Mine Strike of 1983.* New York: ILR Press, Cornell University, 1989. [A novelist and journalist, Kingsolver includes in her introduction a lucid discussion of myth of interviewer objectivity.]

Kuhn, Clifford M., Harlon E. Joye, and E. Bernard West. *Living Atlanta: An Oral History of the City, 1914-1948.* Athens, GA: University of Georgia Press, 1990. [A good example of local history based on extensive interviews.]

Redford, Dorothy Spruill with Michael D'orso. *Somerset Homecoming.* New York, New York: Doubleday, 1988. [Based on oral histories with black and white decedents of Somerset plantation residents]

Rosengarten, Theodore. *All God's Danger: The Life of Nate Shaw.* New York: Vintage Books, 1984. [Based on over 120 hours of taped interviews with an Alabama tenant farmer, edited by the author into a chronological first-person narrative. A model of oral autobiography.]

Terkel, Studs. *American Dreams Lost And Found.* New York: Pantheon Books, 1980. [Popularizer of oral history. Professional oral historians have some reservations about the lack of information about his informants and the editing process.]

_____. *The Good War.* New York: Pantheon Books, 1984.

_____. *Hard Times.* New York: Pantheon Books, 1970.

Tucker, Susan. *Telling Memories Among Southern Women.* Baton Rouge, Louisiana:

Louisiana State University State Press, 1988. [Edited transcripts of interviews with white women and their black servants.]

Williams, T. Harry. *Huey Long*. New York: Alfred A. Knopf, 1969. [Pulitzer Prize-winning biography of Louisiana's most influential politician. One of the first major works to draw heavily on tape-recorded interviews.]

7. Videos

Edward D. Ives, "An Oral Historians Work." 1987. Northeast Archives of Folklore and Oral History, South Stevens Hall, University of Maine, Orono, Maine 04469.

"Remembering Los Alamos: World War II." 1993. Los Alamos Historical Society, PO Box 43, Los Alamos, NM 87544.

Anna Devere Smith, "Fires in the Mirror."1996. Public Television Playhouse, distributed by PBS Video. [In her one-woman show, performance artist and professor Smith draws on her interviews with participants in the Bensonhurst riots to create on stage the dialog that was disastrously absence in this incident.]

8. Writing Workshop

Fiderer, Adele. *Teaching Writing: A Workshop Approach.* Scholastic Trade, 1995.

Muschla, Gary R. *The Writing Workshop Survival Kit.* Center for Applied Research in Education, 1993.

Web Pages

Oral History Resources for teachers
http://www.h-net.msu.edu/~oralhist/teacher.html
http://MiaVX1.MUOhio.Edu/~OralHxCWIS/education.html

Oral History Resources on the web
http://scnc.leslie.k12.mi.us/~charnle2/ohlinks.html

Oral History Association
http://www.baylor.edu/~OHA/Welcome.html